

# The Inland Printer

VOLUME 75

JUNE  
1925

NUMBER 3

THE LEADING  
BUSINESS AND TECHNICAL  
JOURNAL OF THE WORLD  
IN THE PRINTING AND  
ALLIED INDUSTRIES

RESSINGER



# Printers' Rollers for Particular Presswork

INFINITE care is required by particular press-work—and most of this care is represented in the make-ready, the most expensive part of the job of preparation. Make-ready expense can be materially lessened by the use of good rollers—rollers full of life and resilience, touching every finest hairline and dot of the etchings and halftones.

Sam'l Bingham's Composition Rollers are especially suited for particular presswork. Highest quality printing is the one prime consideration in their manufacture.

It is this capacity for faultless results on particular press-work which has built ever increasing favor for these rollers during 76 years of improvement. They are depended upon by more than 10,000 pressrooms in the territory served by this company—especially pressrooms which are noted for the fine printing they produce.

Eleven completely equipped factories are serving the users of Sam'l Bingham's Composition Rollers. There is such a plant within overnight express shipping distance of every printer in this territory. Write to our nearest plant to order your next rollers.

---

Use our Red Shipping Labels

---

## Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO  
636-704 Sherman St.

CLEVELAND, OHIO  
1285 West Second St.

KANSAS CITY  
706-708 Baltimore Ave.

DALLAS  
1306-1308 Patterson Ave.

ATLANTA  
40-42 Peters St.

ST. LOUIS  
514-516 Clark Ave.

DES MOINES  
1025 West Fifth St.

INDIANAPOLIS  
629 South Alabama St.

MINNEAPOLIS  
721-723 Fourth St., South

SPRINGFIELD, OHIO  
Cor. East and Harrison Sts.

PITTSBURGH  
88-90 South 13th St.

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For 76 Years Bingham's Reliable Printers' Rollers

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# Atlantic BOND

## *You Cannot Buy Letterheads from a Paper Dealer*

Letterheads are paper; but sheets of paper are not letterheads. They are ready for the typist—or the multigrapher—only when the art of the printer has been added to the craftsmanship of the paper maker.

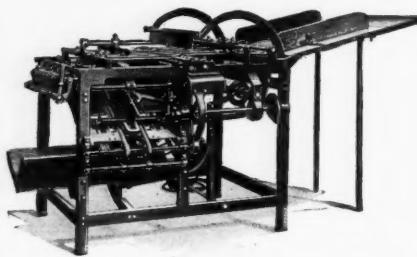
If paper is hard to print, as many bond papers are, presswork adds more to the cost than to the quality. Only on bond paper that has a receptive printing surface as well as a satisfactory writing surface can attractive letterheads be produced with ease and certainty, and at moderate cost.

Atlantic Bond is an uncommonly satisfactory material for letterheads, partly because of its intrinsic quality as paper, but more because it is a superior background for good printing. It has a tub-sized surface which takes clean, sharp impressions from type or plates, and a genuine watermark which does not show through, as surface marks do, where designs or illustrations are printed over it.

*Good letterheads are good paper plus good printing.  
You are sure of both when you order Atlantic Bond.*

EASTERN MANUFACTURING COMPANY  
292 MADISON AVENUE, NEW YORK





# The LIBERTY

Proven value is shown in the number of Liberty Folders in daily use. Correct design and rigid construction have made the LIBERTY the largest REPEAT ORDER Machine in the world—numbering as high as THIRTY-TWO Machines in ONE Organization.

*LIBERTY-IZE your Plant and be in position to meet competitive pressure.*

AGENCIES IN ALL THE PRINCIPAL CITIES

**The Liberty Folder Company, Sidney, Ohio**

(ORIGINATORS OF SIMPLE FOLDERS)



## LINOTYPE MAGAZINE RACK

*7 reasons why you should buy them*

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 70 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

*Write for full descriptive booklet*

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

## The INLAND PRINTER

Vol. 75, No. 3

HARRY HILLMAN, Editor

June, 1925

*Published Monthly by*

**THE INLAND PRINTER COMPANY**

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

**TERMS**—United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

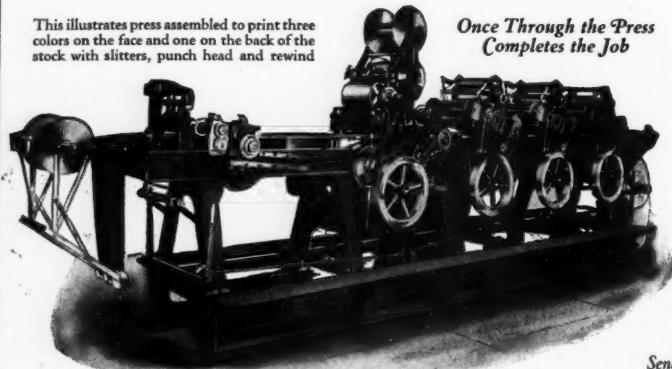


## Fastest Flat-Bed Press on the Market

### 7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

*Once Through the Press Completes the Job*

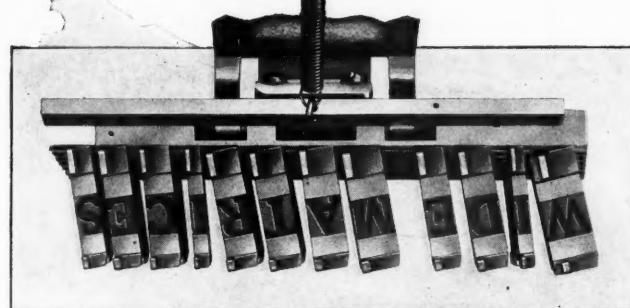


The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press. Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

*Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.*

**THE NEW ERA MANUFACTURING COMPANY**

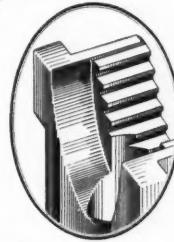
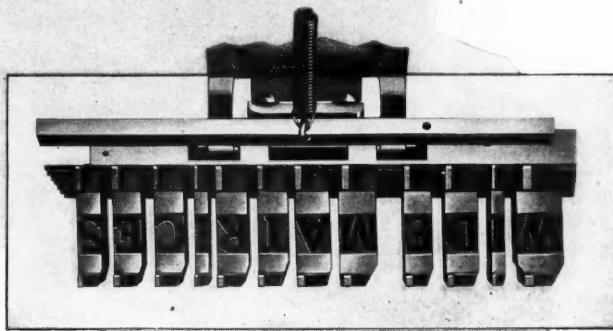
Straight and Cedar Streets, Paterson, New Jersey



Old Style  
Narrow-Tooth Matrices  
HANG CROOKED



Intertype  
Wide-Tooth Matrices  
HANG STRAIGHT



## Intertype Wide-Tooth Matrices

*An Exclusive Profit-Making Intertype Feature (Patented)*

The practical economies of Intertype Wide-Tooth Matrices are obvious. The greater bearing area of the wide teeth makes the matrices last much longer. They hang perfectly vertical in the transfers and in the distributor, do not cramp or swing on the tooth bars, and drop straight from the distributor bar. A special bevel, made possible by the wide teeth, prevents any matrix from being caught by the next following matrix while dropping from the distributor bar.

In short, Intertype Wide-Tooth Matrices wear longer, forestall stops, keep upkeep down and put output up.

*This is only one of more than thirty Intertype Improvements described and illustrated in our booklet. "Profit-Making Intertype Features." Send for a copy.*



Executive Offices  
New York

1440 Broadway at  
40th Street

NEW YORK

CHICAGO

MEMPHIS

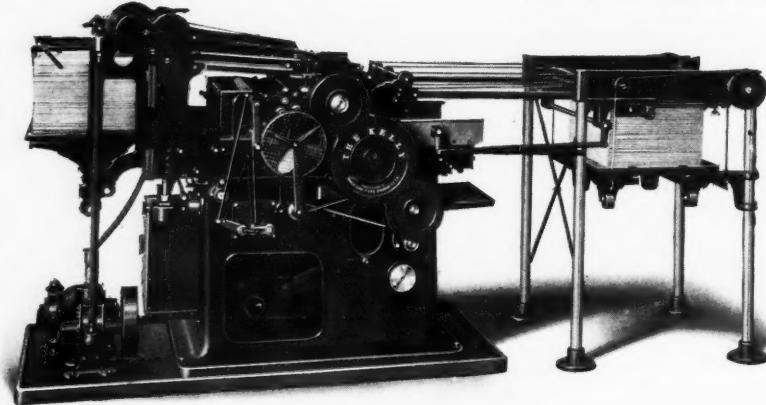
SAN FRANCISCO

BOSTON

LOS ANGELES

LONDON

# The KELLY! "Paid for Itself in Six Months"



THE STYLE B KELLY SPECIAL PRESS, WITH EXTENSION DELIVERY AND FAN

THE above strong statement, backed by accurately kept production and cost records—an approved cost system—is convincing evidence of the unequalled value of Kelly Automatic Presses.

The character and standing of the concern making this statement is sufficient warrant of its authenticity and they have proved their confidence in Kelly Automatic Presses by placing a repeat order for a Style B Special. Read the following letter from the LONG-JOHNSON PRINTING COMPANY, Jackson, Tennessee.

Mr. A. E. RETON, Manager  
AMERICAN TYPE FOUNDERS CO., St. Louis, Mo.

Jackson, Tenn., April 3, 1925

Some three years ago, you informed me that a Style B Kelly Automatic Press in my plant would pay for itself from its profit within the period of twelve months.

For your information, we would say that, with the standard cost system closely following the operations of the Kelly Press which you installed for us, it paid for itself within a period of six months.

To evidence our faith in what we regard as the most important printing unit now on the market, we are just placing with you an order for the second machine. It affords us much pleasure to inform you that we are more than satisfied with the results obtained from the Kelly Automatic Press in our plant. With kindest regards, we beg to remain,

Sincerely yours  
LONG-JOHNSON PRINTING COMPANY  
(Signed) B. B. JOHNSON, Manager

If you have been backward in improving your job room equipment, and have not investigated, write nearest Selling House for additional testimony of Kelly efficiency. We have several interesting and convincing letters on this subject. This is an era of automatic operation. You must have a Kelly to meet present-day printing conditions. There is no substitute. *Ask the man who has run one ten years.*

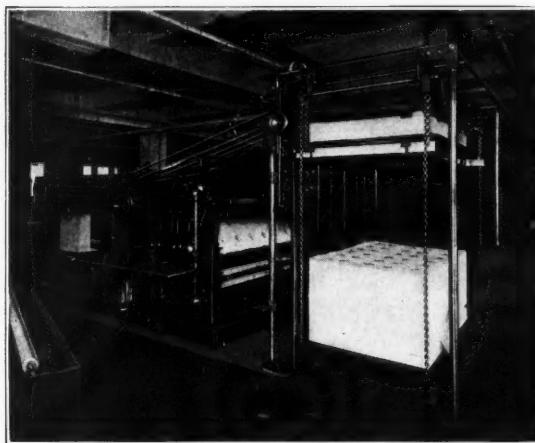
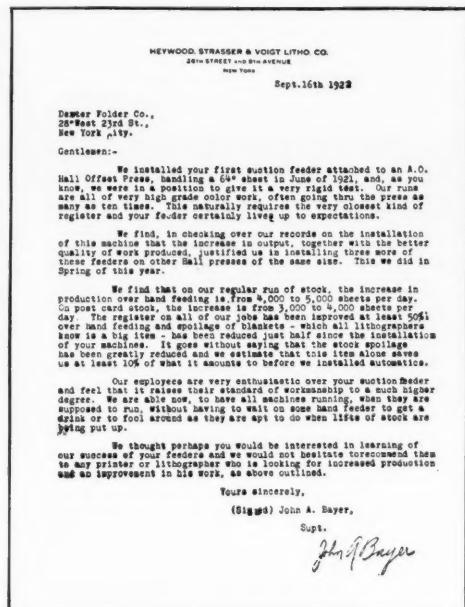
FOR SALE AT ALL SELLING HOUSES OF THE

## AMERICAN TYPE FOUNDERS COMPANY

Also by BARNHART BROTHERS & SPINDLER at Washington (D. C.), Omaha, Dallas, Seattle;  
all houses of NATIONAL PAPER AND TYPE CO. in Latin America; TORONTO TYPE FOUNDRY CO., LTD., Canada East of Port Arthur;  
ALEX. COWAN & SONS, LTD., all houses in Australia; CANADIAN-AMERICAN MACHINERY CO., London, England

SET IN MEMBERS OF THE GARAMOND FAMILY TEAGUE BORDER MODERN BRACKETS OPEN SQUARE BRASS RULE

# "Blanket Spoilage Reduced One Half— Register Improved 50% Over Hand Feeding"



*View of one of the four Dexter Suction Feeders attached to Hall Offset Presses in plant of Heywood, Strasser & Voigt Lithograph Company, New York City.*

**Register:** "Our runs are all of very high grade color work, often going through the press as many as ten times. This naturally requires the very closest kind of register and your feeder certainly lives up to expectations."

"Register on all our jobs has been improved at least 50% over hand feeding."

**Increased Production:** "On our regular stock, the increase in production over hand feeding is from 4,000 to 5,000 sheets per day."

**Blanket Spoilage:** "Spoilage of blankets has been reduced just half since the installation of your machines."

**Employees:** "Our employees are very enthusiastic over your Suction Feeder and feel that it raises their standard of workmanship to a much higher degree."

We will certainly be glad to tell you more about Dexter Suction Feeders for lithographic presses—and your inquiry does not obligate you in the least.

**DEXTER FOLDER CO., 28 W. 23rd St., New York  
CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS**

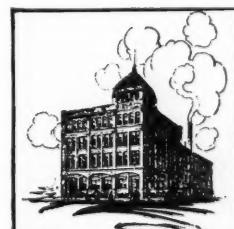
HARRY W. BRINTNALL DODSON PRINTERS' SUPPLY CO. E. G. MYERS  
San Francisco and Los Angeles Atlanta, Ga. Dallas, Texas

T. W. & C. B. Sheridan Company, 63 Hatton Garden, London E. C. 1, England,  
are the distributors of Dexter Folders and Pile Feeders in Great Britain.



*Plant of American Litho Co., New York City.  
40 Automatic Feeders purchased from Dexter Folder Company in the past 19 years.*

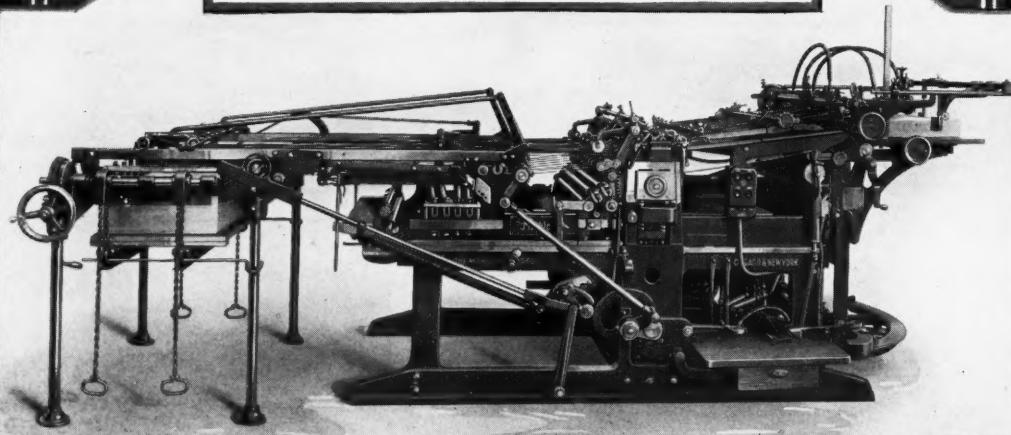
1904	1905	1906	1907	1908	1909	1910
1	5	5	5	7	7	8
1911	1912	1913	1914	1915	1916	1917
9	10	10	10	10	10	10
1918	1919	1920	1921	1922	TODAY	
14	28	31	34	39	40	



*Plant of American Litho Co., Buffalo, N.Y.  
14 Automatic Feeders purchased from Dexter Folder Company in the past 18 years.*

1905	1906	1907	1908	1909	1910	1911
6	8	9	9	10	10	11
1912	1913	1914	1915	1916	1917	1918
12	12	12	12	12	12	12
1919	1920	1921	1922	TODAY		
12	12	13	14	14		

# Miehle Automatic PRESSES for Continuous Production



## THE GREATEST RETURN

"THE money which brings me the greatest return," said one of our prominent printers, "is that which I have invested in improving my plant."

The saving, or profit, in *wages alone*, earned by MIEHLE AUTOMATIC PRESSES will pay a substantial return on the investment to say nothing of the added flexibility and general readiness these presses will bring to the business.

They bring  $1\frac{1}{2}$  for 1. No wise printer can afford not to make this investment.

### MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

*Sales Offices in the United States*

CHICAGO, ILL.  
1218 Monadnock Block

NEW YORK, N. Y.  
2640 Woolworth Bldg.

PHILADELPHIA, PA.  
1015 Chestnut Street

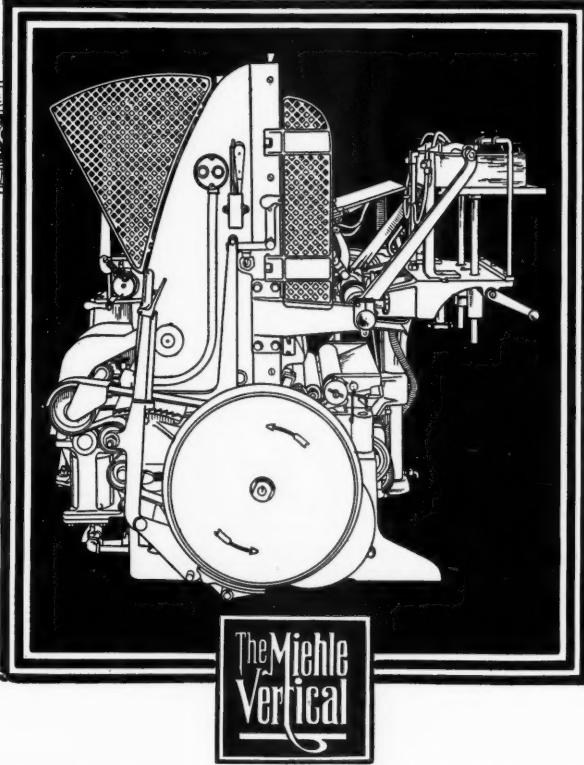
DALLAS, TEX.  
611 Deere Bldg.

BOSTON, MASS.  
176 Federal St.

SAN FRANCISCO, CAL.  
693 Mission St.

ATLANTA, GA.  
Doddson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.



## Past, Present and Future

**S**UFFICIENT unto the day is the evil thereof." No wise man will worry about the future. He will provide for it as best he can.

And no wise man will allow the past to handicap him. What has come from the past that is good he will keep; what is bad he will discard.

The Miehle Vertical is today's contribution to the job pressroom. It makes yesterday's presses one hundred years old. The wise printer will insure his future by the installation of one or more Miehle Verticals.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

**MIEHLE PRINTING PRESS & MFG. CO.**

*Principal Office: Fourteenth & Robey Streets, Chicago*

*Sales Offices in the United States*

CHICAGO, ILL., 1218 Monadnock Block  
NEW YORK, N. Y., 2640 Woodworth Bldg.  
PHILADELPHIA, PA., 1015 Chestnut Street

BOSTON, MASS., 176 Federal Street  
DALLAS, TEX., 312 Central Bank Bldg.  
SAN FRANCISCO, CAL., 693 Mission Street

ATLANTA, GA., Dodson Printers Supply Company  
*Distributors for Canada* Toronto Type Foundry Co., Ltd. Toronto, Canada



Simplex System  
For One-Color Work

### If You Print From Plates

on any kind of flat-bed presses, either cylinders, automatics or platens, you will surely be interested in our new illustrated booklet which describes in detail the many sectional block plate mounting equipments we manufacture

Send to us or any live dealer for a copy

8x8 Em Universal Hook

4x4 and 4x6 Em Art Register Hooks

8x8 Em Rabbeted Corner Piece

6x6 Em Art Register Hook

## The Choice of the Galley-Wise Printer

Ask Any Dealer

Patented

Has Opening at  
Corners for draining  
off cleaning fluid

The Rounded Ends  
will not scratch  
the Arms

### Challenge General-Purpose Pressed Steel Galleys

Made from a single piece of selected cold-rolled steel, corners electric welded. Carried in all standard Job, News and Mailing Sizes. Special sizes made to order.

**The Challenge Machinery Co., Grand Haven, Mich.**

CHICAGO, 124 South Wells Street

NEW YORK, 220 West 19th Street



*G*OOD Art Work deserves good reproduction. Laboratory tests of *Westvaco* Poster Paper justify the belief that it possesses all the qualities essential to this class of Printing and Lithography.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

*See Reverse Side for List of Distributors*

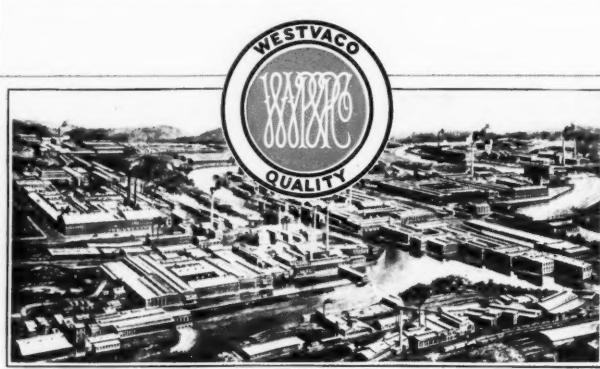


# THE MILL PRICE LIST

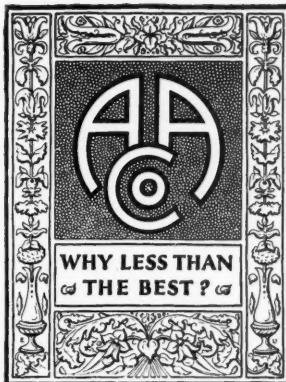
*Distributors of Westvaco Mill Brand Papers  
Manufactured by West Virginia Pulp & Paper Company*



<i>Atlanta</i>	...	The Chatfield & Woods Co.	<i>Nashville</i>	...	Graham Paper Co.
<i>Augusta, Me.</i>	...	The Arnold-Roberts Co.	<i>New Haven</i>	...	The Arnold-Roberts Co.
<i>Baltimore</i>	...	Bradley-Reese Co.	<i>New Orleans</i>	...	Graham Paper Co.
<i>Birmingham</i>	...	Graham Paper Co.	<i>New York</i>	Beekman Paper and Card Co., Inc.	
<i>Boston</i>	...	The Arnold-Roberts Co.	<i>New York</i>	West Virginia Pulp & Paper Co.	
<i>Buffalo</i>	...	The Union Paper & Twine Co.	<i>Omaha</i>	...	Carpenter Paper Co.
<i>Chicago</i>	...	Bradner Smith & Co.	<i>Philadelphia</i>	...	Lindsay Bros., Inc.
<i>Chicago</i>	...	West Virginia Pulp & Paper Co.	<i>Pittsburgh</i>	...	The Chatfield & Woods Co.
<i>Cincinnati</i>	...	The Chatfield & Woods Co.	<i>Portland</i>	...	Blake, McFall Co.
<i>Cleveland</i>	...	The Union Paper & Twine Co.	<i>Providence</i>	...	The Arnold-Roberts Co.
<i>Dallas</i>	...	Graham Paper Co.	<i>Richmond</i>	...	Richmond Paper Co., Inc.
<i>Des Moines</i>	...	Carpenter Paper Co.	<i>Rochester</i>	...	The Union Paper & Twine Co.
<i>Detroit</i>	...	The Union Paper & Twine Co.	<i>Sacramento</i>	...	Blake, Moffitt & Towne
<i>El Paso</i>	...	Graham Paper Co.	<i>St. Louis</i>	...	Graham Paper Co.
<i>Houston</i>	...	Graham Paper Co.	<i>St. Paul</i>	...	Graham Paper Co.
<i>Kansas City</i>	...	Graham Paper Co.	<i>San Francisco</i>	...	Blake, Moffitt & Towne
<i>Los Angeles</i>	...	Blake, Moffitt & Towne	<i>Seattle</i>	...	American Paper Co.
<i>Milwaukee</i>	...	The E. A. Bouer Co.	<i>Tacoma</i>	...	Tacoma Paper & Stationery Co.
<i>Minneapolis</i>	...	Graham Paper Co.	<i>Washington, D. C.</i>	R. P. Andrews Paper Co.	
			<i>York, Pa.</i>	...	R. P. Andrews Paper Co.



*"There is a great gulf between saying, 'I know,' and having other people say, 'He knows'."*



## Appraising an Appraisal

When an appraisal of your property is submitted as evidence of the property values of your company to persons whose decisions vitally concern your future welfare, will they say:

"I know the organization who made that. It must be right."

Or will they say: "Who made that? I never heard of them."

Before an appraisal is made is the time to remember that its usefulness depends on the number of persons who have heard of, and have confidence in, the organization which makes it.

### How to test an appraisal

The organization which makes it must have the indisputable professional standing which can be attained only through many years of authoritative valuation experience and must be so widely and favorably known that those to whom any of its appraisals may be presented will immediately recognize and acknowledge its authority.

The men who make its appraisals must have the training and supervision which only executives with thorough knowledge, long experience and uncompromising standards can provide.

The content of its reports must be so arranged and the bases of value so presented that executives, engineers, accountants, purchasing agents, bankers, lawyers, judges, taxation and rate specialists, underwriters and adjusters, can readily obtain the information they need.

The American Appraisal Company's

record of 35,690 appraisals of 834 different types of properties since 1896, assures a certainty of appraisal authority that fulfills the most exacting requirements.

The American Appraisal Company's organization is so comprehensive that it can, and does, assign to any client, large or small, trained and experienced appraisers under executive supervision. A recent assignment to one client comprised 85 men whose American Appraisal experience totaled over 500 years.

A representative day's work of The American Appraisal Company involves 790 different properties in 119 lines of business for 413 concerns in 41 states, representing over \$230,000,000 in property values.

No other organization in the world has a similar variety and accumulation of experience in all phases and fields of valuation work.

Send for these  
American Appraisal  
pamphlets

P-67 "What Is Your  
Plant Worth?"

P-627 "Appraisals  
and the Profit and  
Loss Statement"

P-61 "When Insur-  
ance Insures and  
When It Doesn't"

### THE AMERICAN APPRAISAL COMPANY

Milwaukee

Atlanta  
Baltimore  
Boston  
Buffalo  
Chicago

Cincinnati  
Cleveland  
Dallas  
Detroit  
Indianapolis

Los Angeles  
Milwaukee  
Minneapolis  
New Orleans  
New York

Philadelphia  
Pittsburgh  
San Francisco  
St. Louis  
Seattle

Syracuse  
Washington  
The Canadian  
Appraisal Company, Ltd.  
Montreal  
Toronto

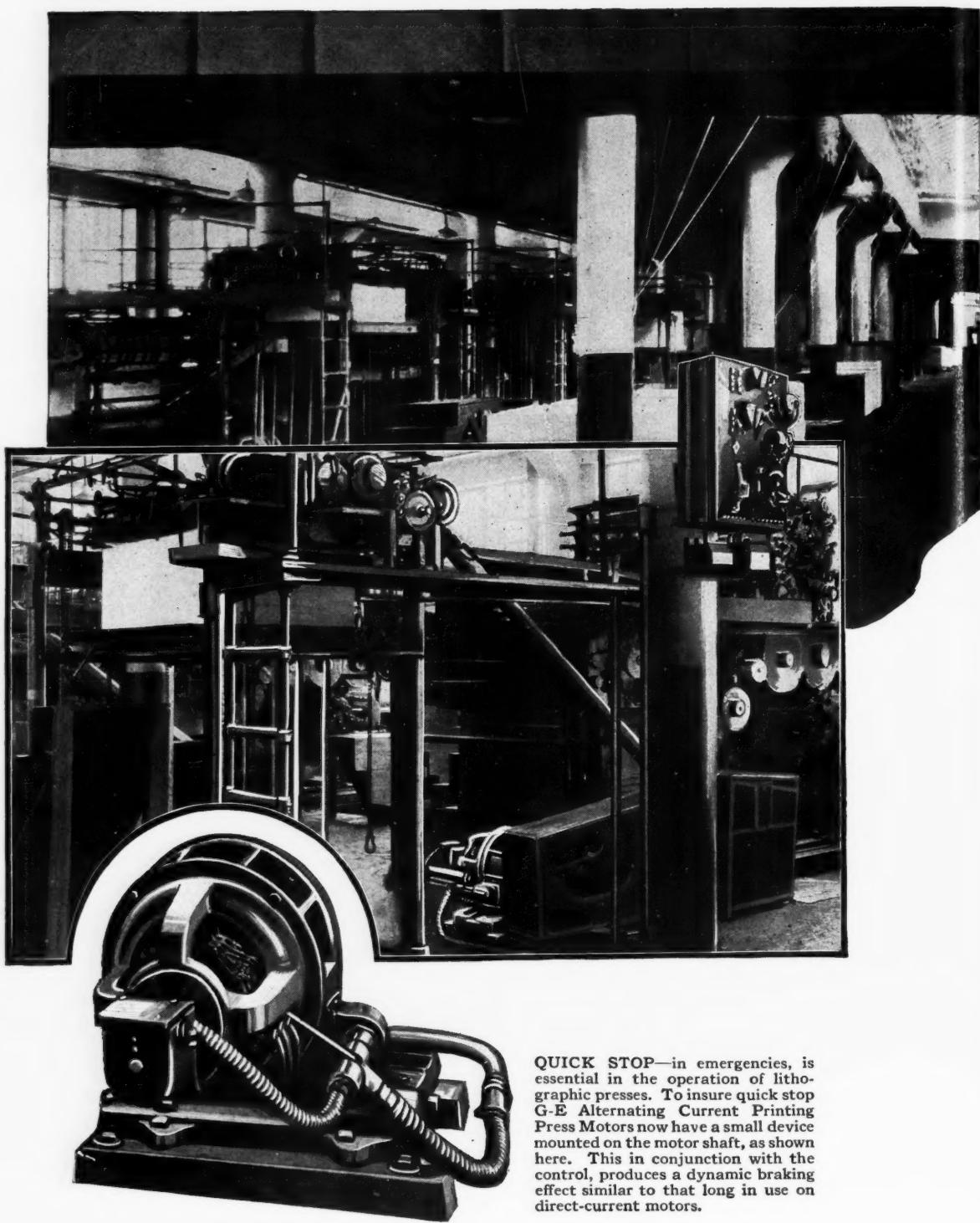
# An American Appraisal

THE AUTHORITY

© 1925, The A. A. Co.

Investigations • Valuations • Reports • Industrials • Public Utilities • Natural Resources

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**QUICK STOP**—in emergencies, is essential in the operation of lithographic presses. To insure quick stop G-E Alternating Current Printing Press Motors now have a small device mounted on the motor shaft, as shown here. This in conjunction with the control, produces a dynamic braking effect similar to that long in use on direct-current motors.

# GENERAL

ELECTRIC COMPANY, SCHENECTADY, NEW YORK



## In This New Plant

of the American Lithographic Co., at Buffalo, N. Y., G-E Motor-drive and Control Equipment is installed.

It is an excellent example of the service of General Electric to the printing trade, for in this new plant, quality is paramount—and speed in production without sacrificing quality is essential. G-E equipment could best meet these requirements—and was installed.

Motor-drive and control equipment supplied as a complete electrical printing press unit by one manufacturer insures better operation. Ask the nearest G-E sales office for information as to your requirements.



**E L E C T R I C**  
SALES OFFICES IN ALL LARGE CITIES

7A-91

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

347

# MUNDER

as the name  
of a type  
face

## MUNDER VENEZIAN

6 Point                  29 A 58 a  
THE LURE OF TYPE THAT  
pleases insures the printer fame

8 Point                  27 A 54 a  
NOTE ITS CHARM OF  
design and practical worth

10 Point                24 A 48 a  
USED FOR DIVERS  
type displays of merit

12 Point                21 A 40 a  
An Excellent Face

14 Point                17 A 34 a  
Inferior to None

16 Point                12 A 23 a  
Acts the Best

24 Point                8 A 16 a  
Zinc Reef

30 Point                7 A 14 a  
Use Ink

36 Point                6 A 10 a  
Sold It

42 Point                5 A 10 a  
Build

48 Point                5 A 9 a  
Haft

SIZES 60 AND 72 POINT  
ALSO MADE

**D**EAN OF PRINTERS is a title awarded by popular acclaim to but a few in the history of graphic arts in America. Franklin certainly earned it, and DeVinne in his period rightfully received and gracefully wore the mantle. In our time, those who know the man and esteem his works, bestow the laurel on NORMAN T. A. MUNDER, of Baltimore. That Munder typographic art and something of the Munder methods and success in creating and selling fine "printed salesmanship" may be more widely placed before the craft for its emulation and advancement, we name this type for him, and he has agreed to design for us a specimen booklet displaying how Munder type may be most effectually used in their day's work by craftsmen of printing and advertising professionals

Added to its value as a type of excellent design is the assurance that a great printer will take a special interest in it and will demonstrate its best use for the benefit of all. An italic is to be shown later, and perhaps additional variations, together with appropriate decorations—the decorative designs to be the work of Ethel G. Hoyle, well known artist of New York

Cast of Superior Copper-Mixed  
Type Metal by

## BARNHART BROTHERS & SPINDLER

CHICAGO WASHINGTON, D. C. DALLAS OMAHA SEATTLE  
SAINT LOUIS KANSAS CITY SAINT PAUL VANCOUVER, B. C.

CANADA: American Type Founders Co., Winnipeg—Toronto Type Foundry Co., Ltd., Toronto and Montreal  
Also supplied by American Type Founders Co., all U. S. A. Branches

## MUNDER BOLD

6 Point                  29 A 57 a  
THIS EFFECTIVE SERIES  
produces better printed pages

8 Point                  25 A 48 a  
FINE BOLD BEAUTY  
distinct and useful type

10 Point                23 A 44 a  
MAKE ADS PULL  
sets attractive cards

12 Point                20 A 38 a  
Acid Flavor High

14 Point                17 A 32 a  
O Insipid Stuff

16 Point                12 A 23 a  
Quip Urged

24 Point                8 A 11 a  
Bolt Kill

30 Point                6 A 12 a  
He Cut

36 Point                5 A 10 a  
In Bid

42 Point                5 A 9 a  
Meal

48 Point                4 A 8 a  
Deft

SIZES 60 AND 72 POINT  
ALSO MADE

PRINTERS SUPPLIES



CHANDLER & PRICE

PRESSES & CUTTERS



"That name is enough for me, Bill"

"FOR thirty years I've known that name on good printing machinery.

"—Ever since I was tall enough to stand on a box and stick the stock against the guides in the Chandler & Price Press.

"If those folks built this

Cutter, that's all I need to know. That means she'll cut good and clean; she'll outwear any man who buys her and she'll pay for herself inside of the first year.

"That's Chandler & Price for you."

**Chandler & Price**

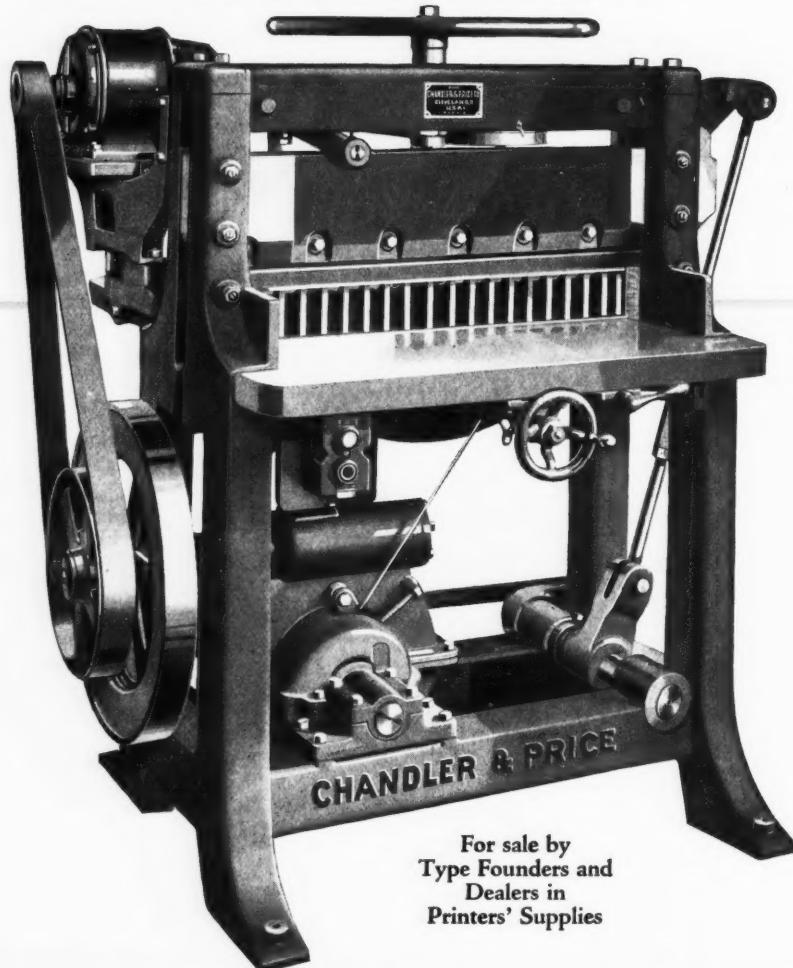
This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press.  
The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.

## Advantages Which Back Up the NAME

- 1 Built by the same organization that builds your Chandler & Price Presses. In materials, workmanship and supervision, cutter and press are identical.
- 2 Cuts sharp and clean with an accuracy that adds to the effectiveness of the best printed jobs. Cuts fast, works steadily through rush periods, and lasts for years.
- 3 Thick, Rigid Cutting Bed. Extra stable, made of an extra large amount of metal. Large factor of rigidity to resist any pressure due to the knife, or weight of stock, or both.
- 4 Safe and convenient control. With easy motions, the operator engages the mechanism—and *only one cut* is made. It will not operate accidentally.
- 5 Powerful Worm Drive. Supported at both ends by a large bronze bushing. The Shaft runs true, noiselessly, and free from vibration. Entire mechanism enclosed running in oil.
- 6 Made in two styles—lever and power. The 30 and 32-inch sizes of lever cutter are milled and drilled for later converting into power machine, if wanted.

*Ask your dealer—it will pay you.*

The CHANDLER & PRICE Co., Cleveland, Ohio, U. S. A.

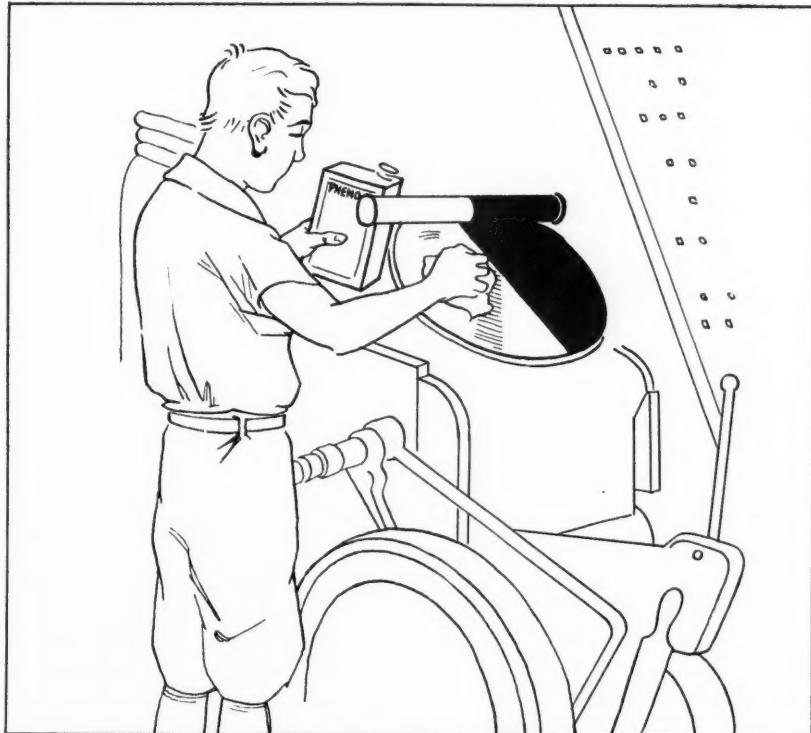


For sale by  
Type Founders and  
Dealers in  
Printers' Supplies

# Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press.  
The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.

# To the devil-himself



Remember that first day in the print shop—before you had learned the deceit of which human nature is capable—and your luckless search for a left-handed monkey-wrench? Remember the laughs?

Sure—a printer's devil has no bed of roses. But occasionally there bobs up something which makes work go along like a breeze.

Take Phenoid. A few years ago a devil's toughest job was washing up fountains, plates and type. The old benzine worked overtime.

But nowadays an absolutely clean, spic-and-span job is not a case of muscle. Just a few quick swipes and Phenoid leaves fountains, plates—and everything—clean and bright.

No greasy mess. No trouble when changing color. Black now changes to yellow with never a trace of sickly green. Phenoid saves two to four wash-ups.

Take a tip from one who knows—stick to Phenoid and Phenoid will never stick to a plate.

**PHENOID**  
TRADE MARK  
**INSTANTANEOUS**  
**TYPE CLEANER**

CHALMERS CHEMICAL COMPANY  
*Specialists in Solvents and Detergents for over 20 Years*  
123 Chestnut St., Newark, N.J.

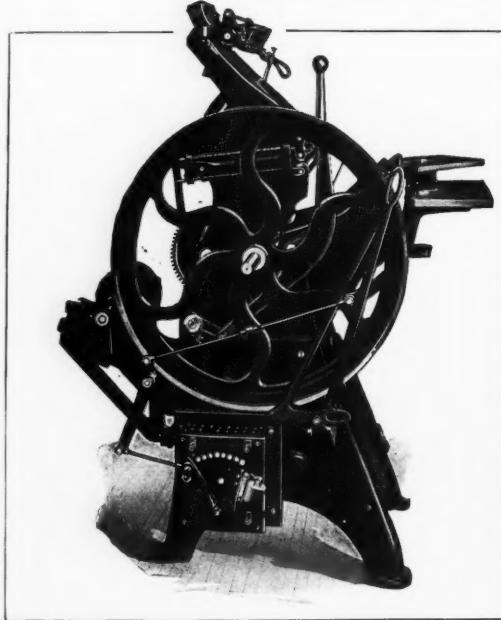
## TRY—at Our Risk

Here's a fair offer. Send for a quart can of Phenoid. Use it up. If you like it, pay us. If not, send back the bill. Just pin this offer to your letterhead and mail today.

# Cutting Costs Without Cutting Quality

Printers are finding a way to cut down costs on small jobs without sacrificing quality by using the Improved Pearl Press.

## The Improved Pearl Press



Built to handle small size jobs with speed, accuracy and uniformity. It is a light easy running press. Make-ready simplified. Average impressions run up to 2500 per hour with boy or girl feeders.

The improved Pearl Press will give you low initial cost, low cost of operation and practically negligible cost of maintenance. One size 7x11 inches.

We shall be glad to send you complete particulars.

**GOLDING PRESS DIVISION**  
**American Type Founders Company**  
**FRANKLIN, MASSACHUSETTS**

Manufacturers of Golding Jobber, Golding Art Jobber, Pearl Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Improved Pearl Press complete with Full Length Fountain, Throw-off, Safety Feed Guard, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and Official Card Cutters, Golding Tablet Press, Improved Pearl Press equipped with Individual Electric Motor Drive.



**600 ROUSE  
Paper Lifts  
Now in Use**

Letters of congratulation and endorsement continue to pour into our offices from composing rooms where the Rotary Miterer has been installed.



Rouse Rotary Miterer

## Big Sales of these Three ROUSE Products

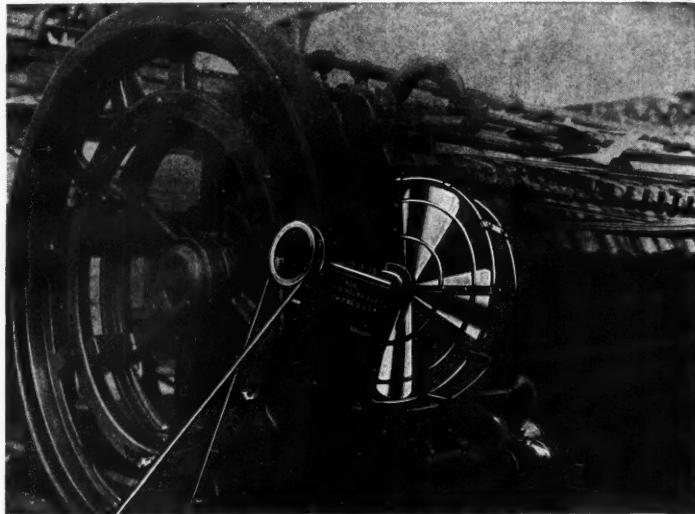
Great plants such as A. H. Pugh Ptg. Co., Cincinnati; Robert Gair Co., Brooklyn; Williams Ptg. Co., New York; Smith & Porter Press, Boston; Toby Rubovits, Chicago—are among the many users of Rouse Paper Lifts. Every owner of a cylinder press should investigate Rouse Lifts—for greater production at a very small installation cost.

The Rouse Rotary Miterer is an extremely popular machine, so rapid and accurate that it astonishes the most optimistic purchasers.

Rouse Roller Cooling Fans are belt driven—from the press—and are used on hundreds of cylinder presses.

## Last Call for Roller Fans

Roller Fan orders must reach us immediately for delivery before hot weather this summer. Fans for Miehle, Babcock and Premier presses—prices from \$25.00 to \$60.00. Type Founders branches will take your order.

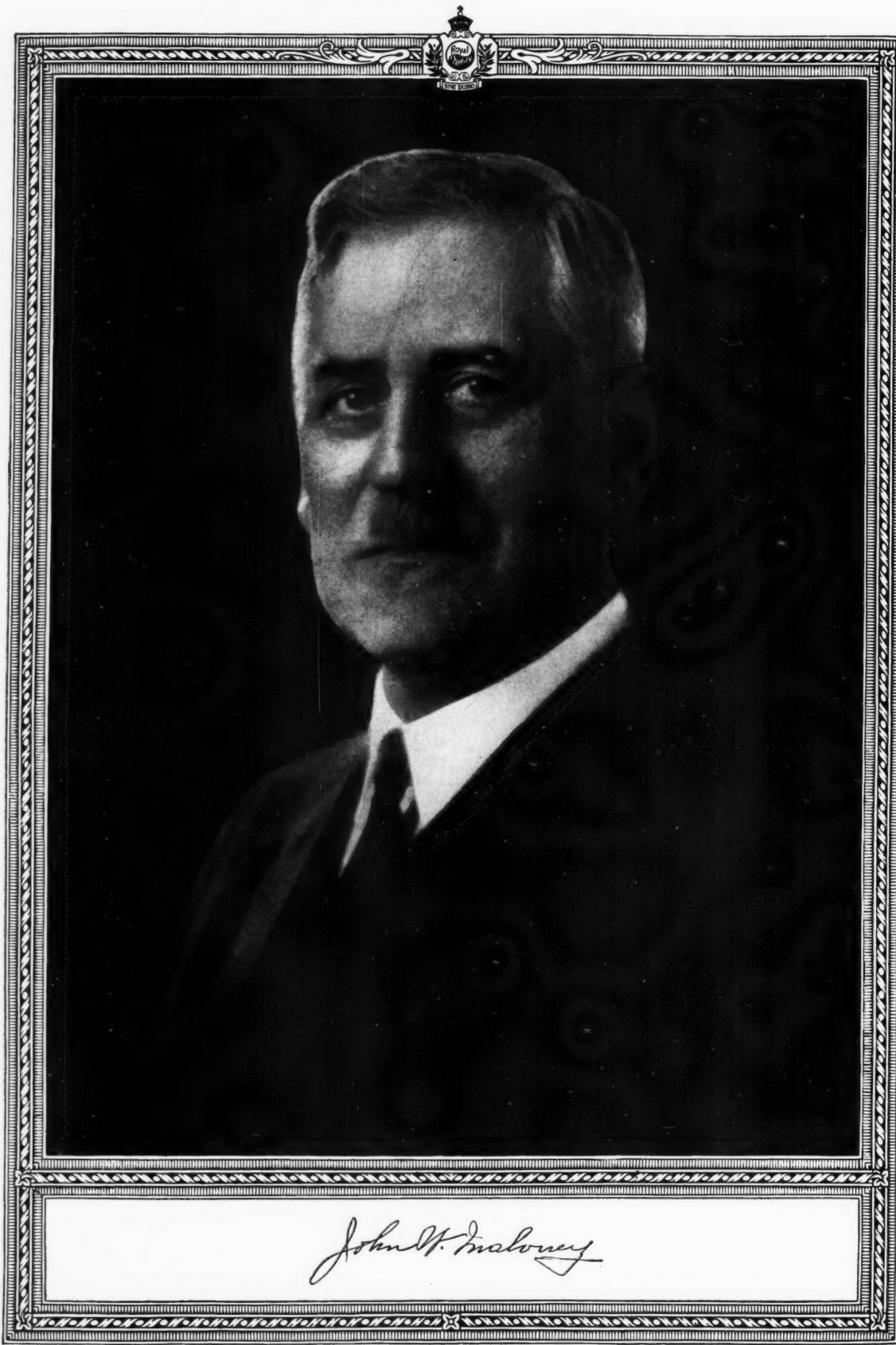


*The ROUSE Roller Fan Keeps  
Rollers Cool and Clean*

IN CANADA: ROUSE HEAVY PRODUCTS SOLD EXCLUSIVELY BY TORONTO TYPE FOUNDRY COMPANY, Ltd.



*Please Mention THE INLAND PRINTER When Writing to Advertisers.*





*Interviews with Royal Pressmen*

# and John is positively *non-gullible*

*"The best testimonial I can give you," he said, "is that your electrotypes run cleaner and wear longer than any plates I have ever used."*

John W. Maloney is general superintendent of John P. Smith Printing Company, Rochester, N. Y.—four hundred miles from Royal. He has a big, high-grade production problem on his shoulders. Long runs of four-color process printing and fine black and white halftone work. He claims that the uniform quality and accuracy of our plates make it possible for him to produce uniform and accurate printing with *less make-ready*. "I never worry about the quality of a job when I have entrusted the plate-making to Royal." That's the way John summed it up, and we quote him with considerable satisfaction, for such men are not given to praising a product just to get their names in print.

## Royal Electotype Company

BOSTON OFFICE  
516 Atlantic Ave.

Philadelphia

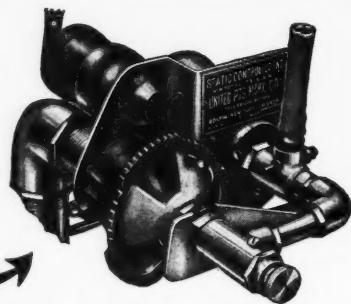
NEW YORK OFFICE  
1270 Broadway

WE wish to announce to the trade that priority of invention on electro-magnetically controlled gas dryers has been awarded by the U.S. Patent Office to SMITH PATENT No. 1286132. We now propose actively and aggressively to avail ourselves of the rights conferred upon us by these Letters Patent. We warn the trade against the purchasing of electro-magnetically controlled gas bars except those manufactured under the Smith Patent.

## AUTOMATIC INK DRYER

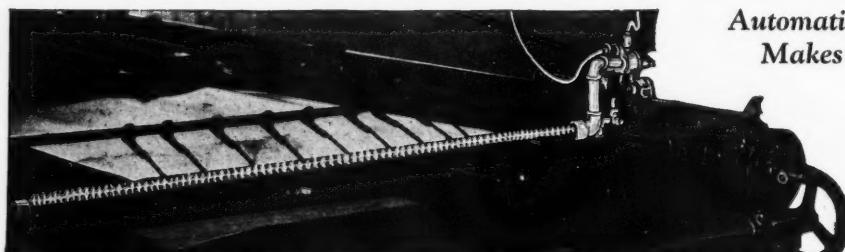
### Enables Users to Send Sheets to Bindery Hours Earlier Than Ever Before

The Safe Gas Attachment. Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset. Causes ink to begin setting before delivery—sheets retain heat after they are dry. For cylinder or rotary presses—simple in construction and always in commission. An inexpensive attachment that pays for itself in a few months.



Automatic Control Makes It Safe

Patented magnetic control ignites the gas when press starts—cuts off gas the instant press stops.



**UNITED PRINTING MACHINERY COMPANY**

38 Park Row, New York

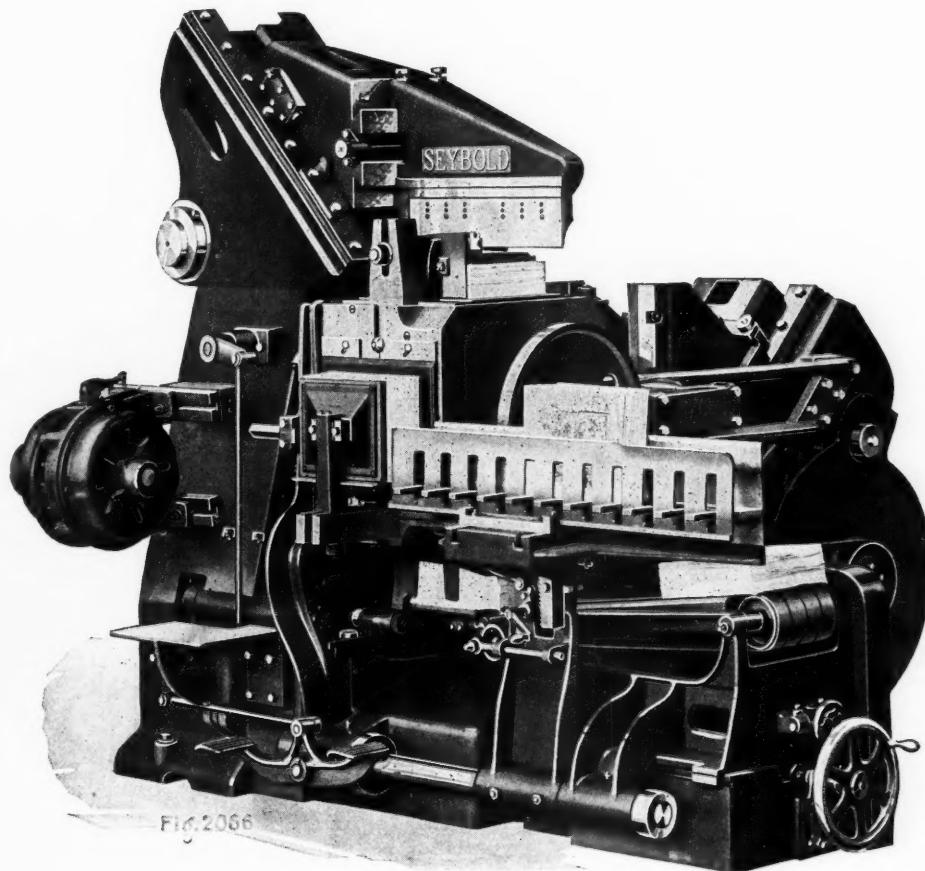
83 Broad St., Boston

604 Fisher Bldg., Chicago

AGENTS FOR STATIC CONTROL COMPANY, INCORPORATED, NEW YORK

*Trimming a pile of Magazines 52 Miles high  
Every month in one establishment*

• **The SEYBOLD** •  
Continuous Automatic Book Trimmer



PATENTS PENDING

The colossal editions of some American magazines can not be comprehended except by comparison with immense objects which the imagination pictures more easily. Yet provision for the production and trimming of these magazines has been made. In one establishment where the monthly output of magazines if piled flat would make a solid column of paper 52 miles high the entire trimming is done on the Seybold Continuous Trimmers illustrated above. The books trimmed on three sides mean that the knives drive through 156 miles of solid paper per month or six miles a day.



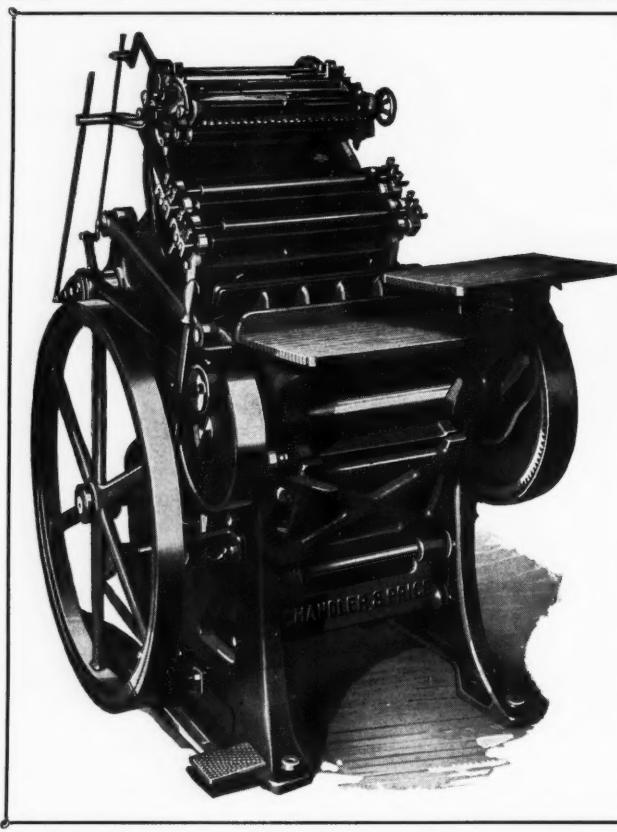
MACHINES SHOWN IN OPERATION IN PRINCIPAL WORLD CITIES

**THE SEYBOLD MACHINE COMPANY**  
**DAYTON, OHIO, U.S.A.**

*Sales Agencies and Service Stations. New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm*

# The Chandler & Price Printing Presses

8x12 ~ 10x15 ~ FOUR SIZES ~ 12x18 ~ 14½x22



THE CRAFTSMAN ~ 12x18 ~ WITH ITS WONDERFUL DISTRIBUTION SYSTEM

WE CARRY all sizes of CHANDLER & PRICE PRESSES in stock at our Selling Houses for prompt delivery. When in the market for a new C. & P. Press, write, telephone or wire your requirements, including motor equipment, to the nearest AMERICAN TYPE FOUNDERS COMPANY Selling House

*Selling Houses Located in the Following Cities:*

BOSTON  
NEW YORK  
PHILADELPHIA

RICHMOND  
BALTIMORE  
BUFFALO  
PITTSBURGH

CLEVELAND  
CINCINNATI  
ATLANTA  
CHICAGO

DETROIT  
ST. LOUIS  
MILWAUKEE  
MINNEAPOLIS

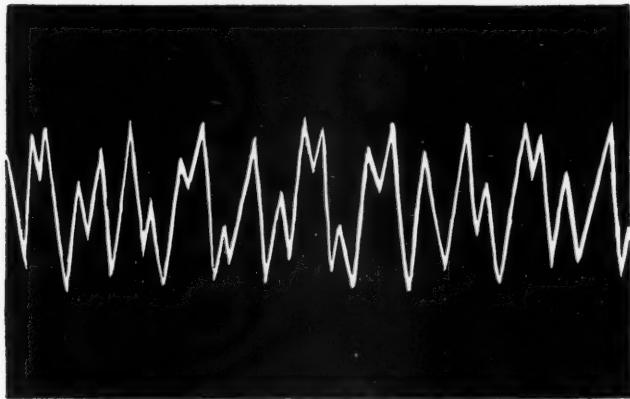
KANSAS CITY  
DENVER  
SAN FRANCISCO  
SPOKANE

PORTRLAND, ORE.  
LOS ANGELES  
WINNIPEG

**AMERICAN TYPE FOUNDERS COMPANY**

SET IN MEMBERS OF THE GARAMOND FAMILY ADAM ORNAMENTS NO 1

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# Uniform Color

Here is the fruit of thirty-five years study and experience devoted to perfecting a system that would insure steady, uniform color on a press-run, night or day, with almost no attention.

With our system, just start with the right ink adjustments and don't worry.

Your solid blacks will be *black* throughout the run. They won't get gray and keep you moving up the catches. Your process work will be handled just as well at night as in daylight.

Designed for this single purpose of maintaining uniform color, the Ortley System of Ink Agitation does many other profit-earning things, not the least of which is a saving of 25% to 30% on ink. This alone soon pays for its entire cost and its other benefits are pure velvet.

Write for our plan of installing this system in your plant without cost to you.



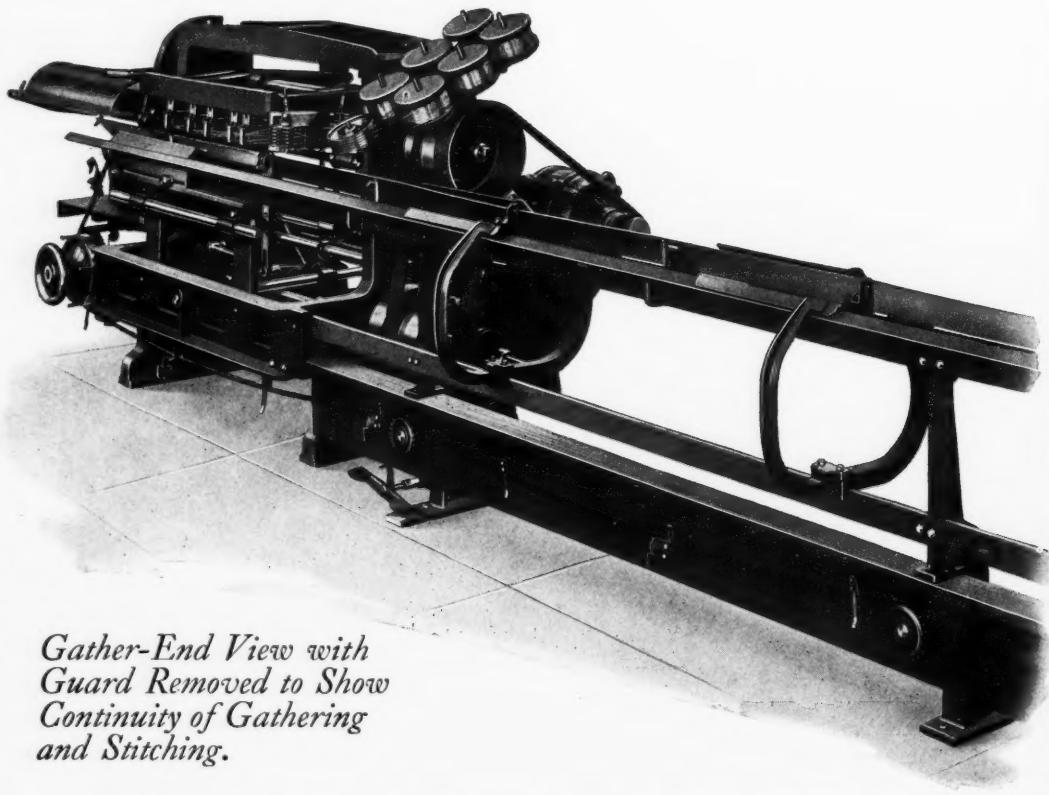
## ORTLEB INK AGITATOR COMPANY

GEORGE ORTLEB, President

CALUMET BLDG., ST. LOUIS, MO.

Another Leonard Built Tool

*The* **FREY MODEL**  
**FEEDER STITCHER**



*Gather-End View with  
Guard Removed to Show  
Continuity of Gathering  
and Stitching.*

**SIMPLE - EFFICIENT - DURABLE**

Write for Descriptive Circular.

We are also the Manufacturers of the F & G Book Stitcher

BUILT BY

**Leonard Machinery Company**

Designers and Builders of High Grade Machinery

648 Santa Fe Avenue  
LOS ANGELES, CALIFORNIA

# KREOLITE

## Weight, Vibration, Traffic!

Printing machinery is heavy. So is paper stock. The vibration of large and small presses running at various speeds is terrific. Type forms, stereos and material must constantly be moved about.

Think of the strain on the printing plant floor!

Printers and publishers all over the country who have been unpleasantly reminded of this by the continual necessity of floor replacements and re-

pairs, are permanently remedying the trouble by installing Kreolite Wood Block Floors.

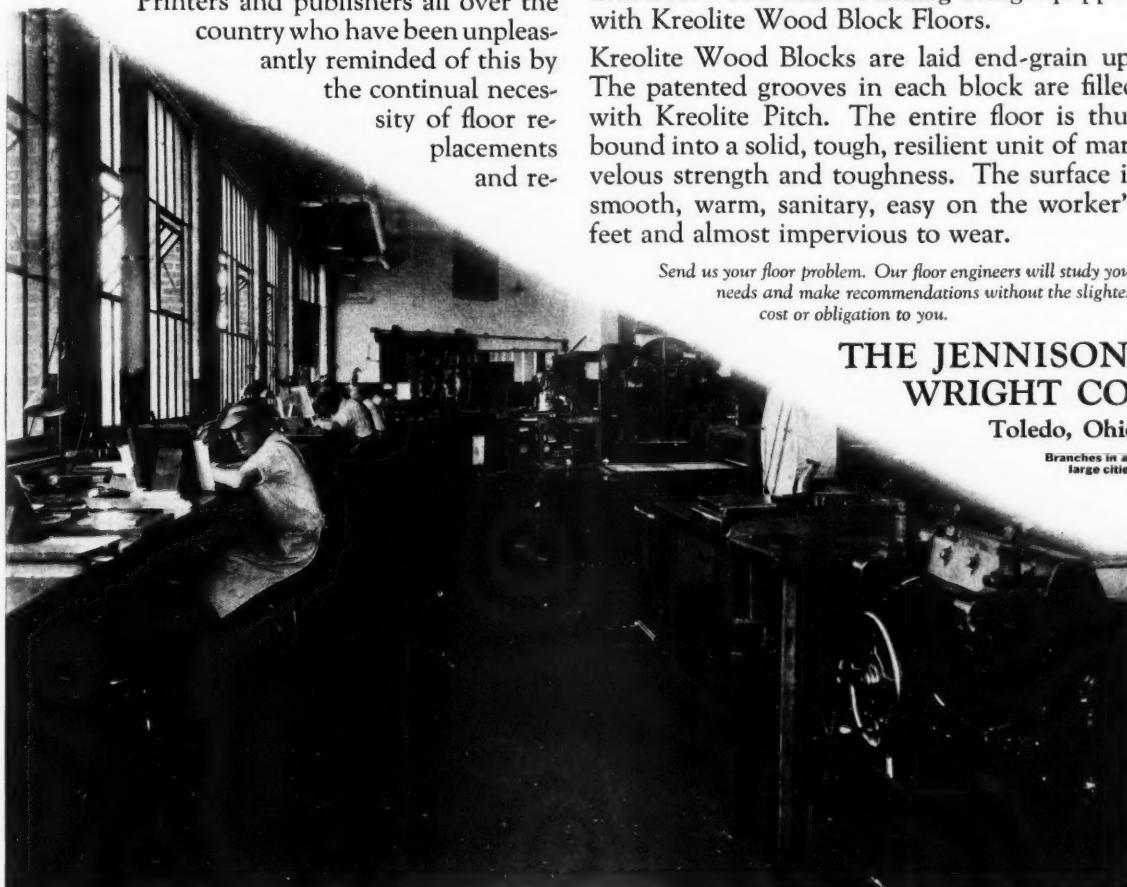
Pictured here is a recent installation in the plant of Ginn & Company, Publishers at Boston. This view shows the typesetting room on the fifth floor. The entire building being equipped with Kreolite Wood Block Floors.

Kreolite Wood Blocks are laid end-grain up. The patented grooves in each block are filled with Kreolite Pitch. The entire floor is thus bound into a solid, tough, resilient unit of marvelous strength and toughness. The surface is smooth, warm, sanitary, easy on the worker's feet and almost impervious to wear.

*Send us your floor problem. Our floor engineers will study your needs and make recommendations without the slightest cost or obligation to you.*

THE JENNISON-WRIGHT CO.  
Toledo, Ohio

Branches in all  
large cities



# FLOORS

WOOD  
BLOCK

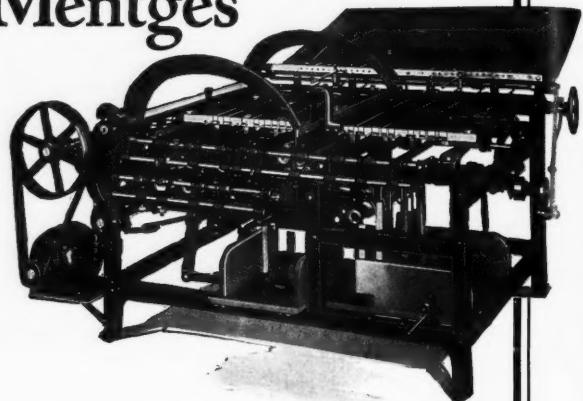
*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Why I Bought a Mentges

A PROGRESSIVE printer was asked why he selected a Mentges No. 11 Folder. Here is his crisp, "brass tacks" answer:

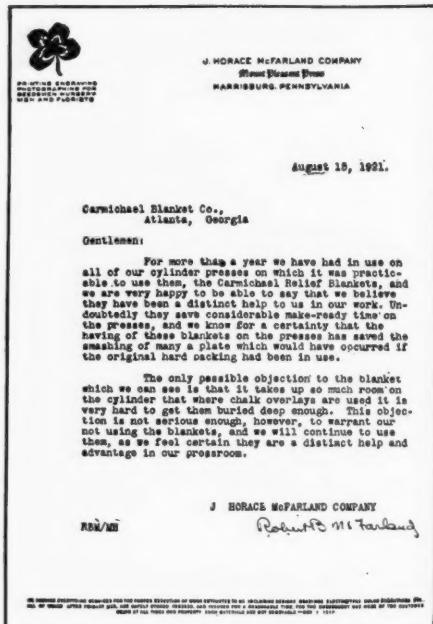
"My shop is of medium size only, and several rush jobs at one time swamped my hand folders. Some of the work I sent out was badly folded, causing me trouble with the customer. I decided to get a folding machine.

"Mentges No. 11 appealed to me because it is simple in design, construction, and operation, and costs little to run; it has a size range of 12"x 18" up to 25"x 38", which, with its ability to make all the folds usually needed, takes care of nearly all my work. I have been using it for some time and am perfectly satisfied."



Here is Mentges No. 11 referred to. Mechanically right, economical to operate, rugged, to shoulder responsibility and work for years, it will prove a sure money maker to you. Complete details sent upon request.

**THE MENTGES FOLDER COMPANY, Sidney, Ohio**  
"The RIGHT Folder for YOUR Work"



Pacific Coast Sales Office  
711-713 Mills Building, San Francisco, Cal.

## CARMICHAEL *Relief Blankets*

(Patented)

Cylinder Presses  
Platen Presses  
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

*Write for Booklet and Price List*

**Carmichael Blanket Co.**  
ATLANTA, GEORGIA

# A successful series of Art Metal folders - and their history



**Foldwell**  
TRADE MARK  
REGISTERED

*An interesting feature of this series is that every piece carried a sales message for the local agent. Names of prominent local users of Art Metal Equipment and the local agent's name were carefully imprinted to be in absolute harmony with the general layout and composition. Since this series constituted the backbone of their 1924 direct mail campaign, the Art Metal people bent every effort to make it forceful. FOLDWELL was chosen for its fine printing surface and, to quote the advertising manager, "because we wanted our message to get to the reader in the best possible condition."*  
The history of this series follows:

**Purpose:** A campaign to sell the Art Metal Agent as the local headquarters for supplying office needs.

**Distributed:** Mailed by manufacturer to lists of selected names supplied by local agents.

**Quantity:** Total 960,000. Eight different mailing pieces.

**Size:** 9½" x 12¼" flat. Self mailing. Two horizontal folds — to 9½ x 4⅓".

**Printing:** By Franklin Press, Detroit, Mich.

**Plates:** Halftones and color zincs by Detroit Colotype Co., Detroit.

**Copy and Layouts:** Franklin Service, Detroit, in collaboration with C. W. Simpson, Advertising Manager, Art Metal Construction Co., Jamestown, N. Y.

**Inks:** By Howard Flint Ink Co., Detroit.

**Photos:** By Winemiller & Miller, New York City

**Paper:** 26 x 40—Light weight Foldwell Coated

Cover—White.

**Note:** Our new book "Layouts" is an elementary treatise on this subject containing a wealth of helpful illustrations. Copies will be distributed to those who request them on their own business stationery as long as our limited edition holds out. There will be no reprint this year.



CHICAGO PAPER COMPANY, *Manufacturers*  
801 South Wells Street, Chicago  
NATIONALLY DISTRIBUTED

*Manufacturers of the Foldwell line of folding coated papers — coated book, cover, writing, dull coat writing and split-color*



# Nationally Distributed

By the Country's Leading Paper Merchants

BALTIMORE, MD.

*The B. F. Bond Paper Co.  
Hanover and Lombard Streets*

BOSTON, MASS.

*John Carter & Company, Inc.  
597 Atlantic Avenue*

BUFFALO, N. Y.

*The Ailing & Cory Company*

CALGARY, ALTA., CAN.

*John Martin Paper Co., Ltd.*

CHICAGO, ILL.

*Chicago Paper Company  
801 S. Wells Street*

CINCINNATI, OHIO

*The Cincinnati Cordage & Paper Co.*

CLEVELAND, OHIO

*The Petrequin Paper Co.  
1236 W. Third Street*

CONCORD, N. H.

*John Carter & Company, Inc.  
37 Franklin Street*

DALLAS, TEXAS

*Olmsted-Kirk Company*

DAYTON, OHIO

*The Cincinnati Cordage & Paper Co.*

DES MOINES, IOWA

*Carpenter Paper Company of Iowa  
106 Seventh Street Vladuct*

DETROIT, MICH.

*Chope-Stevens Paper Co.  
1915-1935 Fort Street, West*

EDMONTON, ALTA., CAN.

*John Martin Paper Co., Ltd.*

HARTFORD, CONN.

*John Carter & Company, Inc.  
855 Main Street*

INDIANAPOLIS, IND.

*Century Paper Co.  
301 Kentucky Avenue*

KANSAS CITY, MO.

*Kansas City Paper House  
Seventh and May Streets*

LINCOLN, NEB.

*Lincoln Paper Company  
Cor. 14th and P Streets*

LOS ANGELES, CALIF.

*Blake, Moffit & Toune  
242 S. Los Angeles Street*

LOUISVILLE, KY.

*Louisville Paper Co.  
Thirteenth and Maple*

MILWAUKEE, WIS.

*Allman-Christianisen Paper Co.  
131 Michigan Street*

MINNEAPOLIS, MINN.

*The John Leslie Paper Co.  
301 South Fifth Street*

MONTREAL, P. Q., CAN.

*McFarlane, Son & Hodgson, Ltd.*

NEWARK, N. J.

*Lasher & Lathrop, Inc.  
50 East Peddie Street*

NEW ORLEANS, LA.

*E. C. Palmer & Co., Ltd.  
433 Camp Street*

NEW YORK, N. Y.

*Lasher & Lathrop, Inc.  
155 Perry Street*

OKLAHOMA CITY, OKLA.

*Kansas City Paper House  
27 E. Grace Avenue*

OMAHA, NEB.

*Carpenter Paper Co.  
9th and Harney Streets*

PHILADELPHIA, PA.

*A. Hartung & Company  
506-512 Race Street*

PITTSBURGH, PA.

*The Ailing & Cory Company  
River Avenue and Alcor Street*

PORTLAND, ORE.

*Blake, McFull Company  
East 3rd and Ankeny*

PROVIDENCE, R. I.

*John Carter & Company, Inc.  
28 Fountain Street*

RICHMOND, VA.

*The B. F. Bond Paper Co.*

ROCHESTER, N. Y.

*The Ailing & Cory Company,  
Jones and Dean Streets*

ST. LOUIS, MO.

*Acme Paper Co.  
113 South 8th Street*

ST. PAUL, MINN.

*Nassau Paper Company  
318 Wabasha Street*

SALT LAKE CITY, UTAH

*Carpenter Paper Co.  
143 State Street*

SAN DIEGO, CALIF.

*Blake, Moffit & Toune*

SAN FRANCISCO, CALIF.

*Blake, Moffit & Toune  
37-35 First Street*

SEATTLE, WASH.

*Carter, Rice & Co.  
24 W. Connecticut*

SPokane, WASH.

*Spokane Paper & Stationery Co.*

SPRINGFIELD, MASS.

*John Carter & Company, Inc.  
53 Lyman Street*

TACOMA, WASH.

*Tacoma Paper & Stationery Co.  
1733-1739 Jefferson Avenue*

TOLEDO, OHIO

*The Commerce Paper Co.  
40 St. Claire Street*

WASHINGTON, D. C.

*Stanford Paper Company  
1215 "C" Street, N. W.*

WINNIPEG, MAN., CAN.

*John Martin Paper Co., Ltd.  
315 William Avenue*

CHICAGO PAPER  
COMPANY, Manufacturers

**Foldwell**  
TRADE MARK

801 SOUTH WELLS STREET  
CHICAGO, ILLINOIS

—the true worth in a paper knife is hidden to the eye; the only test is performance

### How to Order

Lay knife on a sheet of paper with face to paper and mark paper showing length, width, size and location of holes.

### "Special A"

### Assurance

We are so certain of the quality in the new Dowd "Special A" that we give an absolute guarantee of satisfactory performance under all cutting conditions, or your money will be refunded.

## The Paper Knife of Ever Lasting SATISFACTION

IT IS the clean cuttrims that carry the prestige and quality of your work to the experienced buyer of high grade printing. The printer who prides himself in turning out quality work knows that Dowd knives can be depended upon. They last longer, require far less regrinding and are cheaper in the long run. Send in your specifications and a trial shipment will be sent promptly.

### For More Than 78 Years

"In the many years that we have used your knives on our cutting machines they have always given us lasting service without any annoyance."

The Sentinel Bindery  
Milwaukee, Wis.

Intelligently directed skilled workmen, producing Dowd knives from the best steel at the maximum speed consistent with a high grade product, insures longevity in wear together with precision and accuracy.

**R.J. Dowd Knife Works**  
*Makers of better cutting knives since 1847*  
**Beloit, Wis.**

# DOWD

# Fold on the Cleveland and make more money



**W**E might talk to a printer for many days about the merits of the CLEVELAND, but we could never offer a simpler or better reason for owning a CLEVELAND Folder than: "You make more money."

Here is how the CLEVELAND is doing that job for thousands of printers every day:

- 1 Producing in one operation or signature, results unobtainable on other folders or obtainable on other folders only by two or more operations or signatures.
- 2 Increasing bindery production and thus lowering unit cost.
- 3 Creating good will for the printer by turning out uniformly perfect work on schedule time.
- 4 By having no tapes, timing devices nor complicated parts, the CLEVELAND requires virtually no expense to maintain.
- 5 Helps to sell more distinctive printing by its distinctive folding. The 210 different folds of the CLEVELAND include all the folds made by all the other machines and 156 more.
- 6 Saves bindery space and makes possible various payroll economies.

Learn more about what a CLEVELAND can do in your particular plant—how many dollars a day over its cost it can add to your profits.

'Phone, write or wire for a representative.

*A folder showing the latest Postoffice rulings on the new postal rates will be sent free upon request.*

**THE CLEVELAND FOLDING MACHINE CO.**  
CLEVELAND OHIO



*A Dunlap photograph by Lucas-Kanarian*

## Photo-Engraving ~ Teller of Truth

A Note by James Wallen on the  
new way of selling men's wear.

THE traditional manner of picturing men's apparel rests forever in the vault of bygone things. The old tinted drawings, convincing as the glazed sheaf of wheat that stood on the parlor table, are in the files of time.

Today, the makers of men's wear have the courage of their clothing as well as their convictions. They picture their models as they are.

All of the notable makers of men's attire and accessories consider photo-

engraving not only an aid but an essential to selling. In every trade today, sales follow pictures as naturally "as bees swarm and follow their queen."

"Your Story in Picture Leaves Nothing Untold" say the men who compose the American Photo-Engravers Association. Their customers testify to this truth. A copy of the Association booklet, "The Relighted Lamp of Paul Revere," may be had from individual members or from the central offices direct.

# AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

*Copyright, 1925, American Photo-Engravers Association*

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

## All These Specialties Have Been Used for Years in the Leading Pressrooms

**Reducol:** Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

**Blue-Black Reducol:** For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

**Magic Type and Roller Wash:** Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

**Paste Dryer:** Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

**Liquid Air Dryer:** Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

**Gloss Paste:** Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

### Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, INDIANA

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company  
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.  
35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd.  
Toronto, Montreal, Winnipeg

## A New BOSTON Wire Stitcher



*The No. 19 BOSTON was designed for heavy continuous service and very high speed. It is unequaled for durability.*

Thickness capacity two sheets to a full one-half inch. *Working parts singly adjusted.* Wire used No. 28 to No. 24 round; 21x25 and 20x24 flat. Maximum speed 300 stitches per minute, floor space 26x28 inches, shipping weight 350 pounds, driving pulley 10 inches, one-sixth horsepower. Individual flat and saddle tables instantly positioned without the use of tools. Overhead belt or electric motor drives.

The No. 19 is adapted for all kinds of flat magazine stitching within its capacity, also for pamphlet and miscellaneous saddle work. Write nearest Selling House for quotation.

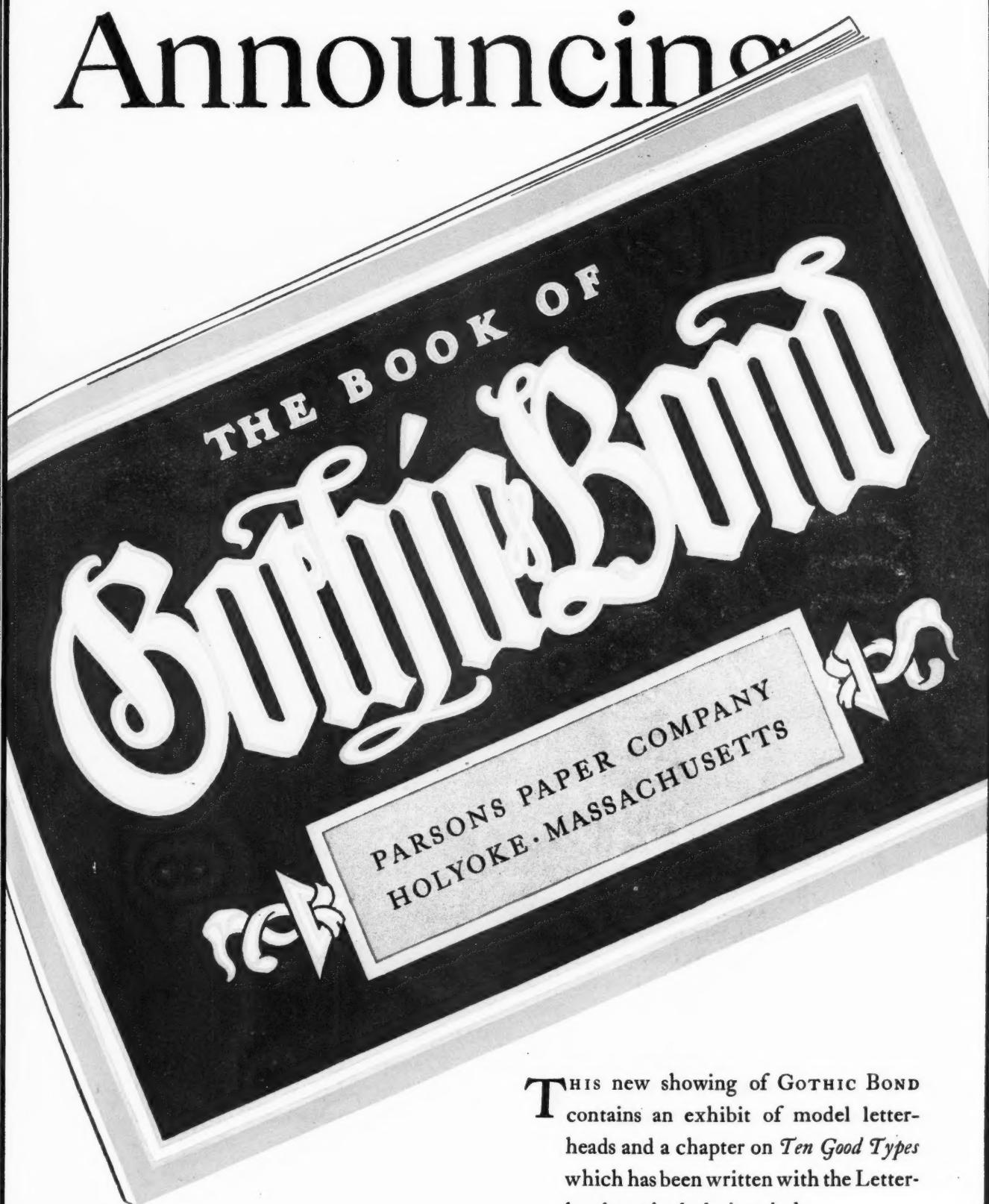
GENERAL SELLING AGENT

### American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, and in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY

SET IN BODONI AND BODONI ITALIC TEAGUE BORDERS

# Announcing



THIS new showing of GOTHIC BOND contains an exhibit of model letter-heads and a chapter on *Ten Good Types* which has been written with the Letter-head particularly in mind.

# SELLING AGENTS



## GOTHIC BOND

*A PARSONS PRODUCT*

**W. H. SMITH PAPER CORP.**  
Albany, N. Y.

**SLOAN PAPER COMPANY**  
Atlanta, Ga.

**O. F. H. WARNER & Co.**  
Baltimore, Md.

**CARTER, RICE & COMPANY, CORP.**  
246 Devonshire Street  
Boston, Mass.

**HOLLAND PAPER CO., INC.**  
202-204 Washington Street  
Buffalo, N. Y.

**WESTERN NEWSPAPER UNION**  
Charlotte, N. C.

**CHICAGO PAPER COMPANY**  
801 South Wells Street  
Chicago, Illinois

**THE STANDARD PAPER COMPANY**  
Cincinnati, Ohio

**MILLCRAFT PAPER COMPANY**  
750 Superior Avenue, N. W.  
Cleveland, Ohio

**PRATT PAPER COMPANY**  
Des Moines, Iowa

**SEAMAN-PATRICK PAPER COMPANY**  
1225 Vermont at Howard  
Detroit, Mich.

**WESTERN NEWSPAPER UNION**  
Fargo, N. Dak.

**ROURKE-ENO PAPER COMPANY**  
62-68 Allyn Street  
Hartford, Conn.

**ANTETAM PAPER COMPANY**  
Jacksonville, Fla.

**MIDWESTERN PAPER COMPANY**  
611-613 Wyandotte Street  
Kansas City, Mo.

**WESTERN PACIFIC PAPER COMPANY**  
1540-1546 Industrial Street  
Los Angeles, Calif.

**J. E. LINDE PAPER COMPANY**  
Beekman & Cliff Streets  
New York, N. Y.

**HOLDEN AND HAWLEY, INC.**  
196 West Broadway  
New York, N. Y.

**WESTERN NEWSPAPER UNION**  
Oklahoma City, Oklahoma

**WESTERN PAPER COMPANY**  
Omaha, Nebr.

**A. HARTUNG & COMPANY**  
506-512 Race Street  
Philadelphia, Pa.

**B. W. WILSON PAPER CO.**  
20-24 Governor St.  
Richmond, Va.

**WESTERN NEWSPAPER UNION**  
241-245 South West Temple St.  
Salt Lake City, Utah

**BLAKE, MOFFITT & TOWNE**  
37-45 First Street  
San Francisco, Calif.

**TRI-STATE WHOLESALE PAPER CO.**  
610-612 Market Street  
Shreveport, Louisiana

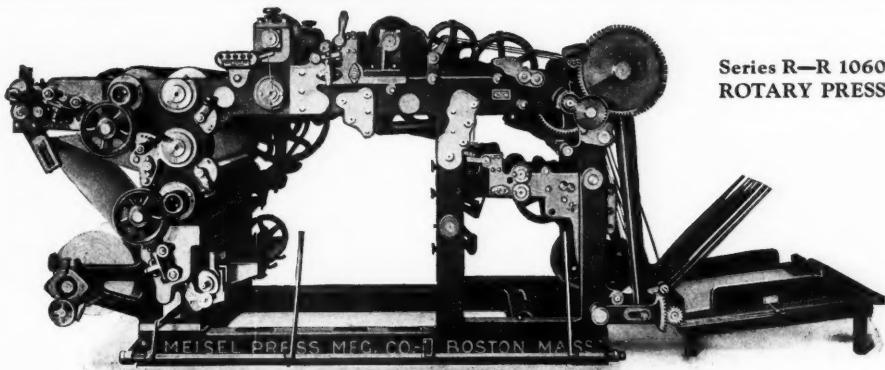
**THE COMMERCE PAPER COMPANY**  
38-40 N. St. Clair Street  
Toledo, Ohio

**R. P. ANDREWS PAPER COMPANY**  
Washington, D. C.

**WESTERN NEWSPAPER UNION**  
Wichita, Kans.

**What this press  
will do**

Takes paper from the roll. Prints in one color, numbers in one color. Slits the web, cuts off the paper into sheets. Accumulates the sheets five at a time, jogs into a pile. Used for bills of lading, or other products requiring pad forms.



# IMAGINATION

*Is the Groundwork of the Future—Some call it Foresight*

Faith in this imagination coupled with the proper business acumen makes this future realistic. To help make the future realistic requires the knowledge of producing economical machinery.

Our years of experience insure modern, scientific construction.  
Our guarantee establishes the quality and reputation of the

## MEISEL PRESS MANUFACTURING COMPANY

944-948 Dorchester Avenue, Boston, Massachusetts



**Made in Three Sizes:**

12"x 25" 17"x 25" 25"x 25"

Can be equipped with inking devices  
and feed boards.

SOLD BY ALL DEALERS

## Accepted Practice of the Authorities

Flat-bed Cylinder Presses are built with reciprocating beds and rotating cylinders because it is the best way of maintaining accurate alignment and control of impression.

Two generations of engineering development have expressed this principle in all makes of cylinder presses. The latest additions to the list of high-speed production presses have not departed from this principle.

POTTER PROOF PRESSES follow the accepted practice of the authorities. That is why they do such excellent work.

**Hacker Manufacturing Co., 320 South Honore St., Chicago, Ill.**



## The Depression Analyzed

He is a prominent, successful printer.

When business started falling off—he analyzed his depression. He found that certain pieces of direct-by-mail matter were not as effective after they were produced as the sketches promised they would be. They were the kind of pieces that should have been produced offset—and customers knew it.

He installed an offset department. Today, if certain pieces *should be* printed, they *are* printed. If certain other pieces *should be* produced offset, they *are* produced offset.

He is a prominent, successful printer—let a HARRIS representative tell you more of the reasons why.

**The Harris Automatic Press Company**

*Pioneer Builders of Successful Offset Presses*

New York Cleveland Chicago

### Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.



Speed of running—an impression every revolution.



Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.

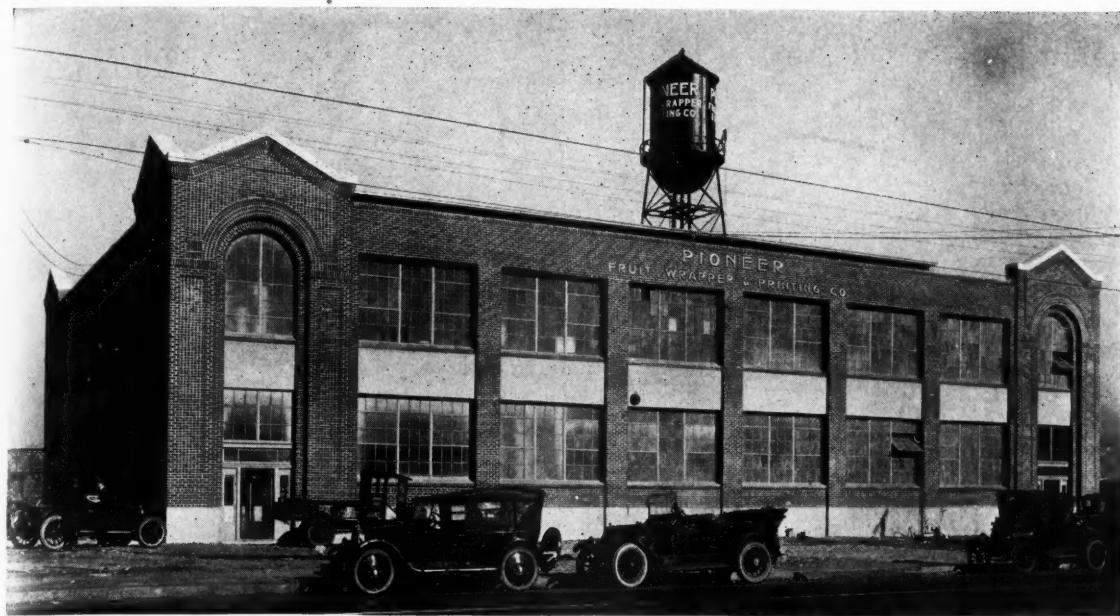


Built in standard sizes, from 22 x 34 to 44 x 64. Two 2-color models.

# HARRIS

offset presses





New plant of the Pioneer Fruit Wrapper and Printing Co. at Los Angeles, Calif., designed, built and equipped by The Austin Company

## Printing Profits in Austin Daylight Plants

**E**FFICIENCY in the building that houses printing equipment must be incorporated in the design.

Provision must be made for an abundance of daylight and fresh air. Floor space must be planned for the proper placing of machinery, allowing for free handling of stock and printed sheets.

Design, then, is the first factor and intelligent layout depends on knowledge of printing plant requirements.

Austin has that knowledge and has built for many successful printers and publishers, plants small and large.

The million dollar project recently completed for the Art Color Printing Company at Dunellen, N. J., is evidence of Austin's capacity for the largest plants.

Discuss your plans for a new printing plant with Austin, there's no obligation. Wire, phone or mail the coupon.



### THE AUSTIN COMPANY - Engineers and Builders - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland  
Birmingham The Austin Company of California: Los Angeles and San Francisco Kansas City  
The Austin Company of Texas: Dallas

# AUSTIN

Finance • Engineering • Construction • Equipment

### THE AUSTIN COMPANY Cleveland

You may tell me more about your service for printers, and send copy of your booklet, "Multi-story or Single Story, Which?"

We are interested in the construction of .....

..... data .....

Firm .....

Individual .....

Address .....

I. P. 6-25

# The Brackett Double Head Stripping Machine

*A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers*

With the Brackett Stripping Machine you eliminate inconsistencies in bookbinding by reinforcing the vital parts, and in doing that you build your business beyond competitors.

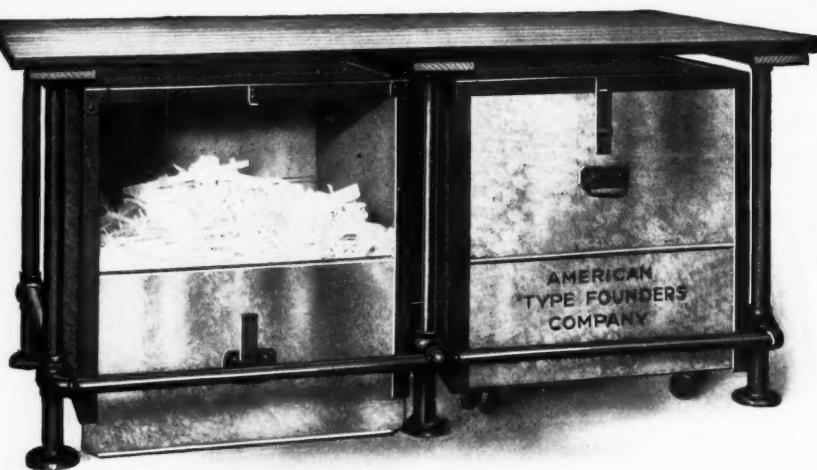
This wonderful machine does perfectly what is difficult and laborious by hand. It will strip side-stitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half-bound and full-bound end sheets, reinforces side-stitched or sewed paper-covered catalogues between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps. It will apply a strip of paper or cloth to

the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs, in fact, it will strip any style of side-stitched books which have flat backs or any style of saddle-stitched books which have sharp or convexed backs. It will put a strip from 1.2 inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose-leaf index sheets.

**THE BRACKETT STRIPPING MACHINE CO.**  
TOPEKA, KANSAS, U. S. A.

## CUT-COST PAPER CUTTER TABLE

Write  
Nearest  
Selling  
House for  
Descriptive  
Circular



Made by  
the  
Hamilton  
Mfg.  
Company



*Designed by the ENGINEERING DEPARTMENT of the*

**AMERICAN TYPE FOUNDERS COMPANY**  
COVERING THE CONTINENT

# Kidder Machines

*Established 1880*

Slitters, Rewinders, Sheet Cutters  
Printing Presses, Special Machinery

*For Your Plant*

## Kidder Press Company

*Head Office and Works*

Dover, New Hampshire

NEW YORK  
261 Broadway

TORONTO, CANADA  
445 King Street West

CHICAGO  
166 West Jackson St.

# Diploma Blanks

*The Goes  
Art Advertising  
Blotters*

are a useful, lasting,  
attractive, inexpensive

*Direct Advertising  
Medium*

In this line there are appropriate styles for every business.

*Write for Samples*



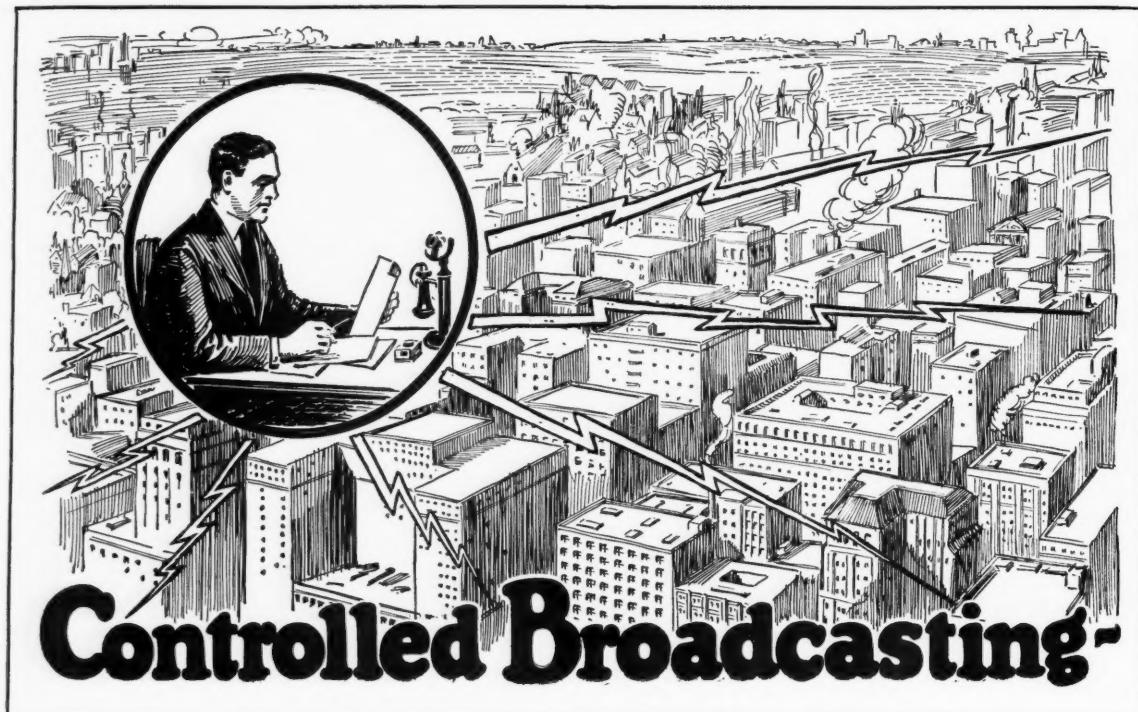
OW is the time to sell Diplomas. Schools and colleges of all kinds will soon be closing. *They all need Diplomas.* With the help of the Goes Diploma Blanks, the local Printer or Stationer can secure these orders. Diploma orders always yield for the Printer a handsome profit.

Q The Goes assortment includes blank lithographed Diploma Designs appropriate for Public Schools and Private Schools; Common and High Schools; Colleges and Universities. These designs can easily be overprinted by the Printer and thus made into fitting and attractive finished Diplomas.

*Write for samples.*

**GOES LITHOGRAPHING COMPANY**

35 West 61st Street, Chicago



**A**LL advertising may be compared to Radio Broadcasting, that great and powerful modern way of getting a message heard by countless thousands. Direct mail advertising, however, is even more powerful than radio, because it can be concentrated and directed to reach only those among the thousands whom you know to be live prospects for whatever you have to sell.

Direct Mail Advertising is controlled broadcasting.

Every item that enters into a Direct Mail campaign is completely under your thumb. You control its circulation, the time it is issued, its cost, and what is very important—you can check its results.

It is the only way to advertise most things without paying for waste circulation.

Direct Mail literature, built around any good selling idea by a printer who knows how, and mailed to a live list of prospects **will pay its own way.**

### Do Your Customers Think of You Only When They Run Out of Office Forms? • •

**T**HEY most certainly do—even some of the big ones, unless you are telling them constantly about the rest of your service. Booklets, pamphlets, circulars and broadsides can be sold to men in need of them when you have made them see how they will help to increase business.

The illustration "CONTROLLED BROADCASTING" is a part of our service to printers. You can put it to work for you in many ways, using the copy above or embodying those ideas in your own copy.

Send for the Electro today, at cost, which is \$1.25. If you wish, we will also furnish a dummy and lay-out for an attractive folder.

# Bradner Smith & Company

## WHOLESALE PAPER

333 S. Desplaines St.

Telephone Monroe 7370

Chicago, Illinois

# Hamilton Steel Bindery Tables



Styles Nos. 15038, 15040 and 15042 (see table).

**HAMILTON** Steel Tables — the universal choice of progressive printers — are rapidly displacing the old-style wood tables in the Bindery, Pressroom and Mailing Room of modern printing plants. They are light in weight, yet strong and durable — a design developed with the one idea of serviceability, and about as nearly indestructible as they can be and still serve the real purpose for which they were designed.

Legs and frame are heavy angles, with tops of heavy-gauge steel with channel reinforcements, to insure rigidity and avoid vibration.

As contrasted to the old-style wood tables which were easily splintered, rough surfaced, always of questionable strength and stability, and almost impossible to keep clean, our table tops are always smooth and easily cleaned and tables practically indestructible.

All corners are carefully rounded, smooth, and acetylene welded to insure maximum strength, and with ordinary usage should outlast any number of wood tables — and be right at all times.

Standard height is 32 inches, either with or without casters.

Casters supplied with No. 15022 are 3-inch diameter; all other casters are 4-inch diameter.

Tables Nos. 15038, 15040 and 15042 are regularly supplied with holes drilled in flanges, 5 inches from each end, to accommodate Padding Attachment.

Gluing-On Attachment may be easily and quickly secured to the angle legs of our tables.

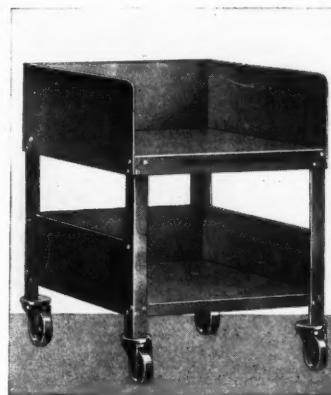
DIMENSIONS, ETC.		
No.	Size Inches	Style of Caster(s)
15020	24 x 24	(none)
15022	24 x 24	Iron
15028	30 x 30	(none)
15030	30 x 30	Iron
15030-A	30 x 30	Fibre
15035	30 x 30	Iron
15035-A	30 x 30	Fibre
*15038	36 x 72	Casters supplied only on special order.
*15040	36 x 96	
*15042	36 x 114	
15045	36 x 54	Iron
15045-A	36 x 54	Fibre

Standard height, either with or without casters, 32 inches.

\*Regularly supplied with holes drilled in flanges for Padding Attachment. (See other side of sheet.) No. 15042 made with six legs.



Styles Nos. 15020 to 15030-A (see table above).



Styles Nos. 15035, 15035-A  
15045, 15045-A.

## THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

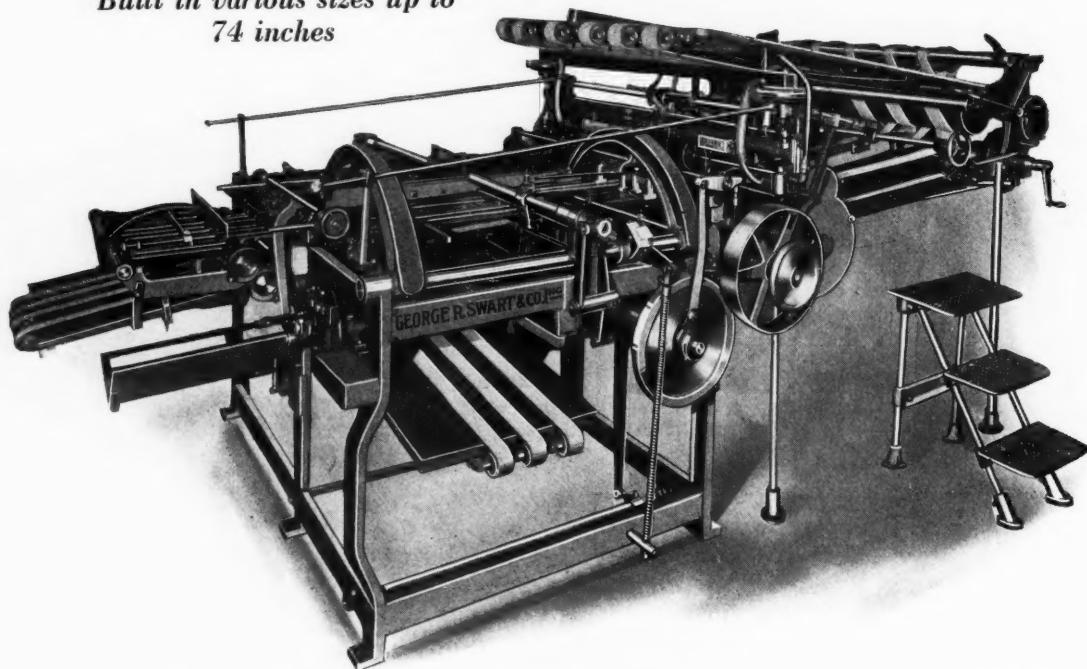
TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



# The G. R. S. Jobbing Folders

*Built in various sizes up to  
74 inches*



A prominent binder [*considered an authority*] has made the statement "that there are more marked improvements in the G. R. S. Jobbing Folder than in any other machine that he has investigated."

## THE IMPROVEMENTS ARE EXCLUSIVE!

*Investigate the merits of G. R. S. Folders before ordering additional equipment.  
Complete details cheerfully furnished.*

### George R. Swart & Company, Inc.

*Printers' and Bookbinders' Machinery*

NEW YORK

*Agents for*

CHRISTENSEN MACHINE CO., Racine, Wis., Wire Stitcher Feeders

CHAMBERS BROS., Philadelphia, Pa., Folding and Feeding Machinery

BERRY MACHINE CO., St. Louis, Mo., Round Hole Cutters and

Pneumatic Appliances

PREMIER REGISTER TABLE CO., Boston, Mass., Line-up Tables

L. J. FROHN CO., Brooklyn, N. Y., Continuous and Pile Feeders.

Disc Rulers.

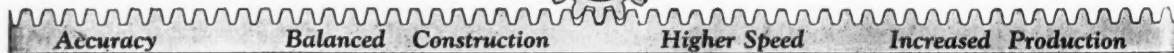


NEW YORK: Printing Crafts Building

PHILADELPHIA: Bourse Building

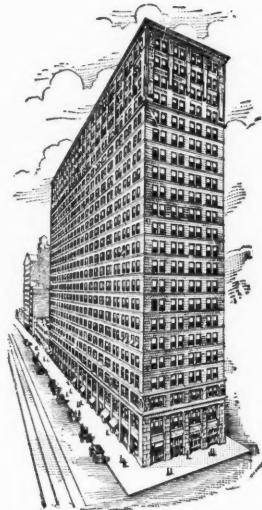
CHICAGO: Rand-McNally Building

LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place



# ANNOUNCEMENT

## **A New Address**



Transportation Building  
Chicago, U. S. A.

THE Printers Manufacturing Company, makers of the Monomelt Slug Feeder (The Single Melting System), announce the removal of the general sales and executive offices from Minneapolis to the Transportation Building, Chicago.

*A cordial invitation is extended to the trade to visit our new business home.*

### **The Monomelt Single Melting System**

Eliminates the Metal Furnace

# **MONOMELT**

**SLUG FEEDER**

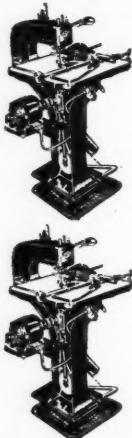
"It Cleans As It Melts."

**Printers Manufacturing Co.**  
**1109-17 Transportation Bldg., Chicago, U. S. A.**

# ALL OVER THE WORLD



England  
United States  
Canada  
Argentine  
India



France  
South Africa  
Sweden  
Australia  
Japan



**TRIMOSAW**

**TRIMOSAW**

**TRIMOSAW**

Exclusive Agents for Canada and Newfoundland  
Toronto Type Foundry Co., Ltd.,  
Toronto, Montreal, Winnipeg, Regina, Vancouver

Exclusive Agents for Australia  
F. T. Wimble & Co., Ltd.  
Sydney, Melbourne, Brisbane

Hill-Curtis Chicago Store  
343 South Dearborn Street Chicago, Illinois

**HILL-CURTIS CO.**  
MAKERS OF HIGH GRADE SAWING MACHINERY  
SINCE 1861  
**KALAMAZOO MICHIGAN**

Hill-Curtis New York Store  
Printing Crafts' Bldg., 461 8th Ave., Room 1603  
New York City

Exclusive Agents for France  
The Canadian American Mach. Co., France, S. A.  
Paris, X., France

Exclusive Agents for England  
The Canadian-American Mach. Co., Ltd.  
London, E. C. 4, England

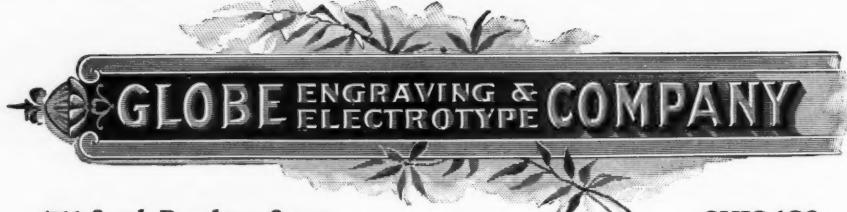
Rep. Southeastern States  
Dodson Printers' Supply Co., Atlanta, Ga.

# Engraving-Electrotyping

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—CUTS—for all illustrating and advertising purposes—is our business.*

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for any style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

TELEPHONE: HARRISON 5260 • 5261 • 5262

CHICAGO

# FOR job and advertising work--

The Ludlow system of matrix composition provides new, clear-cut printing faces on slugs for every job. Its speed, versatility, 6 to 60 point range in a wide variety of quality type faces, including bold and extended, ranks it first for job and display work. Because you set matrices, not type, you secure your slug lines immediately, never running short of sorts for any job.

## Ludlow Artcraft Light

REDUCE COST OF  
Make-ready and gain  
48 Point Artcraft Light  
MODERN PRINTER  
Endorses the Ludlow for  
DEPEND ON SLUGS FOR  
High quality work and speed  
42 Point Artcraft Light  
36 Point Artcraft Light

NONE AS GOOD  
Increase production  
30 Point Artcraft Light

LOCK-UP OF FORMS  
Easier with slug system  
24 Point Artcraft Light

QUICK COMPOSITORS IN  
Modern shops are increasing in  
18 Point Artcraft Light

GENUINE ECONOMIES  
Secured by the use of labor-saving devices in composing  
14 Point Artcraft Light

PRINTERS DESIRING SOME  
Means of increasing production in the composing room without  
12 Point Artcraft Light

ANOTHER ITEM OF EXPENSE  
Has been minimized by this method of matrix composition. Ludlow slugs are easily handled and are a large part  
10 Point Artcraft Light

## Ludlow Typograph Company

2032 Clybourn Avenue

CHICAGO

San Francisco, Hearst Bldg., 5 Third St.  
Atlanta, Palmer Bldg., 41 Marietta St.

New York, World Bldg., 63 Park Row  
Boston, Cummings Bldg., 261 Franklin St.

NEW YORK :: LONDON :: CHICAGO

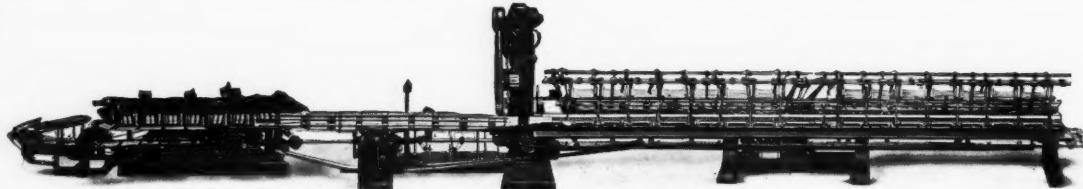
# Speed!

**BOOKS—At Speed of**

**120 per Minute** on 9 by 12 machines

**110 per Minute** on 12 by 16 machines

*Gathered, Stitched and Covered*



Patented

The New Juengst Gatherer, Stitcher and Coverer

## THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 50 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

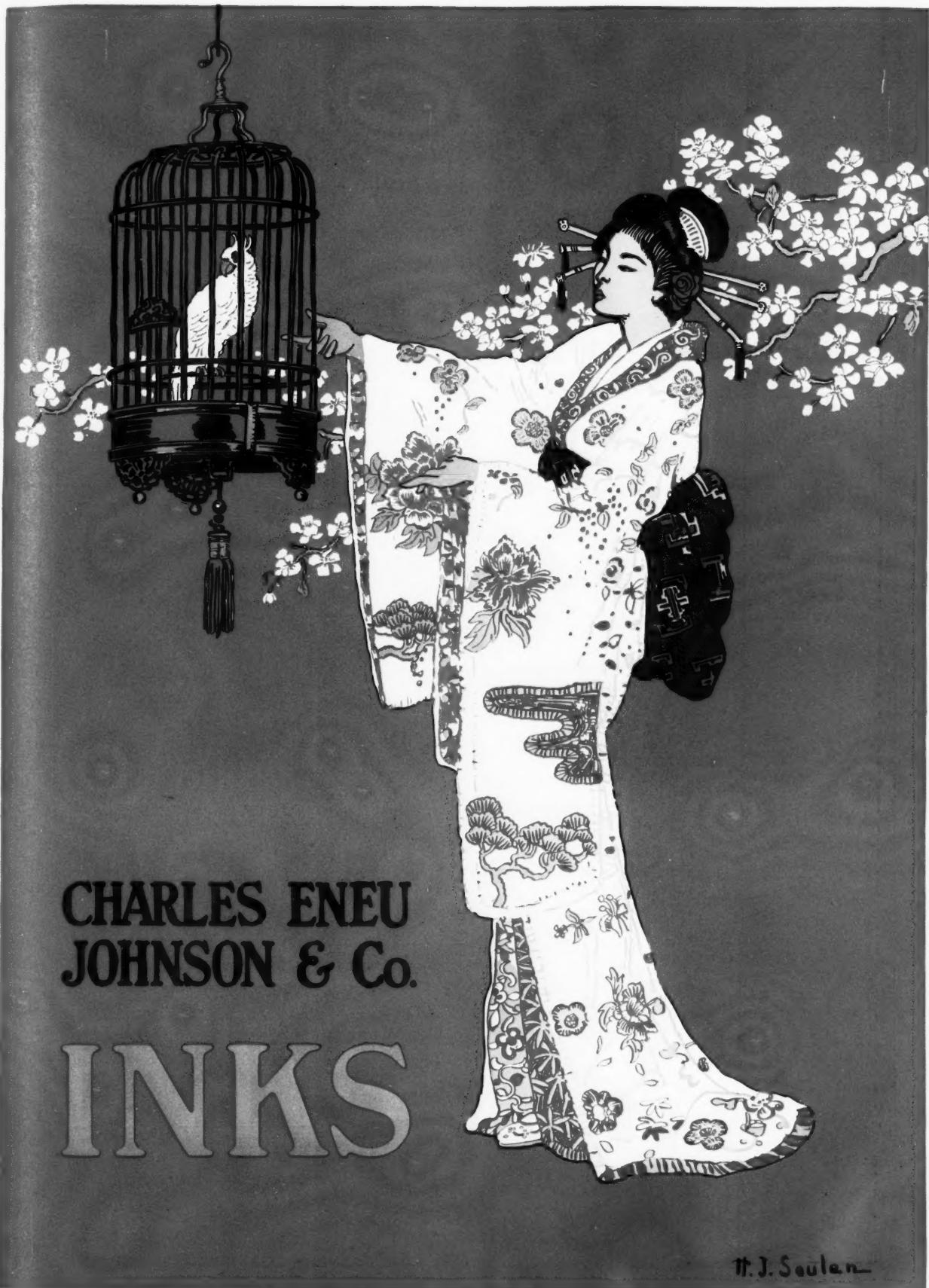
**Let us Solve your Bindery Troubles and give you accurate books—  
more books and better books at less cost**

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers  
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

**American Assembling Machine Company**  
INCORPORATED

415 N. Y. World Building, New York City

608 S. Dearborn St., Chicago



CHARLES ENEU  
JOHNSON & Co.

INKS

M. J. Soutan

IN OUR EXPERIENCE OF ONE HUNDRED  
TWENTY YEARS WE HAVE SOLVED MANY  
PRINTERS INK PROBLEMS



THIS EXPERIENCE SHOULD MEAN  
SOMETHING TO YOU



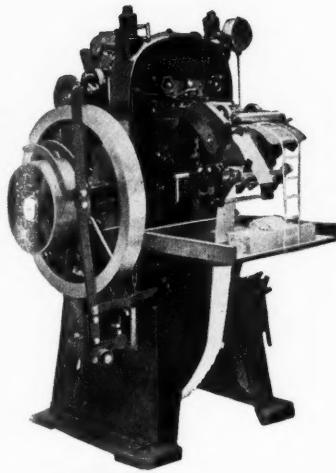
SIGNO MAGNI NOMINIS

CHARLES F. NEU *Johnson* AND COMPANY  
PHILADELPHIA

*Branches*

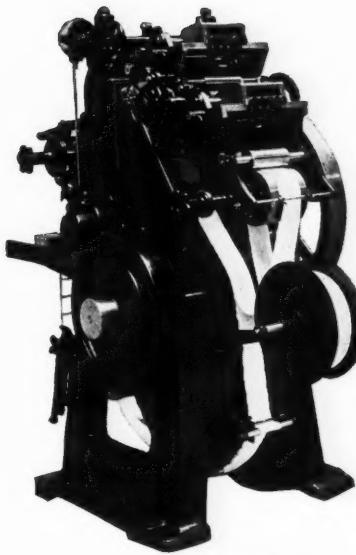
NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE  
KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

STANDARD FOR OVER A CENTURY



**Columbia**  
PRODUCTS

These  
Machines  
*and their*  
Products



**Will Make Money**

*for any*

**Label Printer or Lithographer**

They are economical to operate  
There is room for them in any shop  
The investment is small  
Their production is large  
All returning a good profit

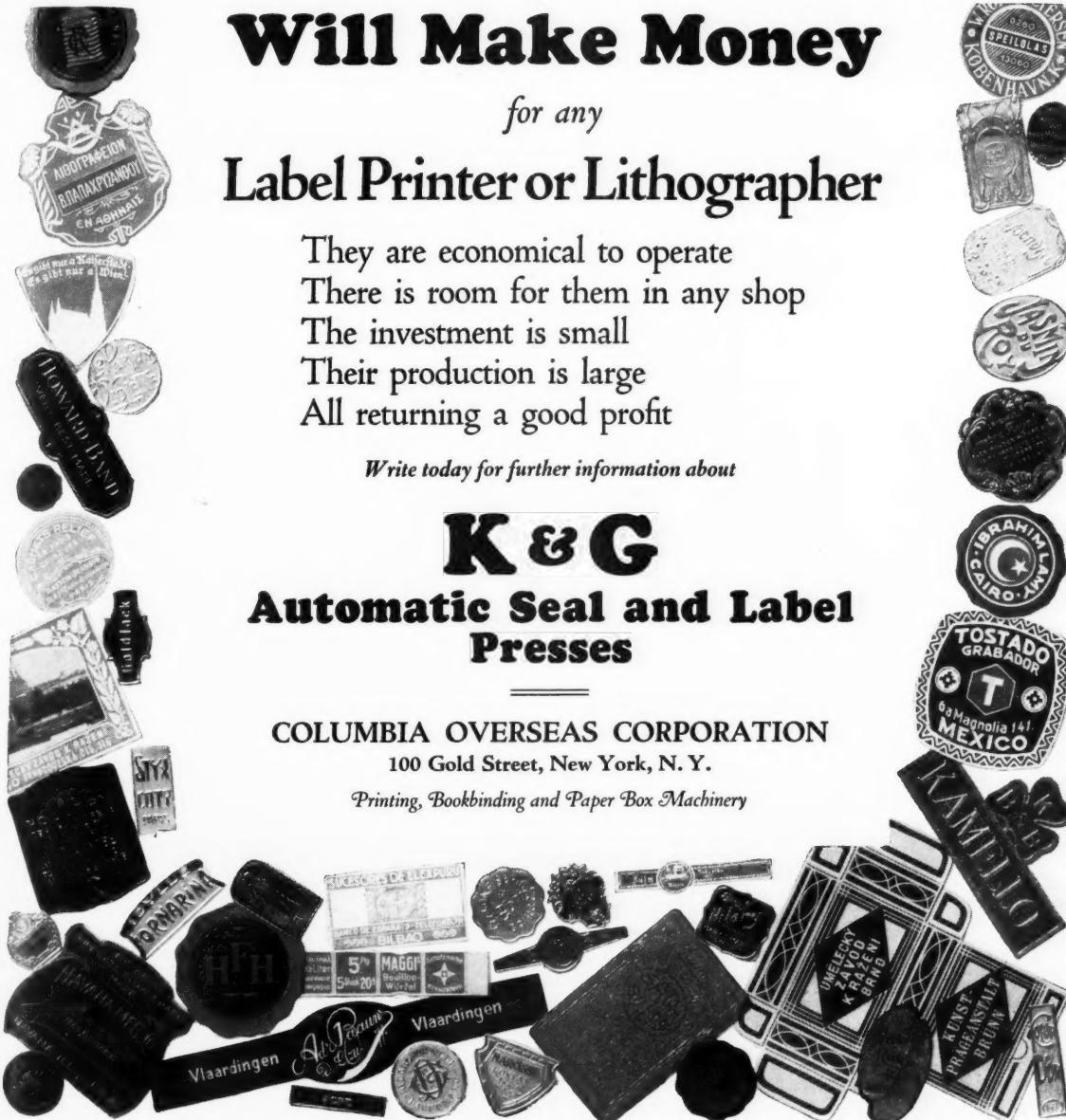
*Write today for further information about*

**K & G**  
**Automatic Seal and Label**  
**Presses**

**COLUMBIA OVERSEAS CORPORATION**

100 Gold Street, New York, N. Y.

*Printing, Bookbinding and Paper Box Machinery*





THE HIGHEST STANDARD

## The Standard of Value

**I**N ALL purchases which the printer may make—his glues, his inks, mechanical devices, type, paper, and what not—experience has taught him that *quality* has its price. It is so in his own business—good printing is worth what it sells for.

This is no less true of the metal used in his slug-casting, type-casting and stereotype departments. The quality of the metal is the criterion of its value for use in casting machines.

And quality in type metals is assured only by careful refining processes: By methods which safeguard the purity of all ingredients, carried on under the supervision of expert metallurgists and chemists who understand all of the details of manufacture. There is no other way—it is the "Wilke's" way.

"Wilke's" Type Metals are made up to the highest standard and not down to a price. They are of the best quality because we make them so. The values which we place on them represent the utmost in satisfaction to the user. It is upon this basis that we have built this business and retain our customers.

Quick Delivery Is a Feature  
of "Wilke's" Metal Service

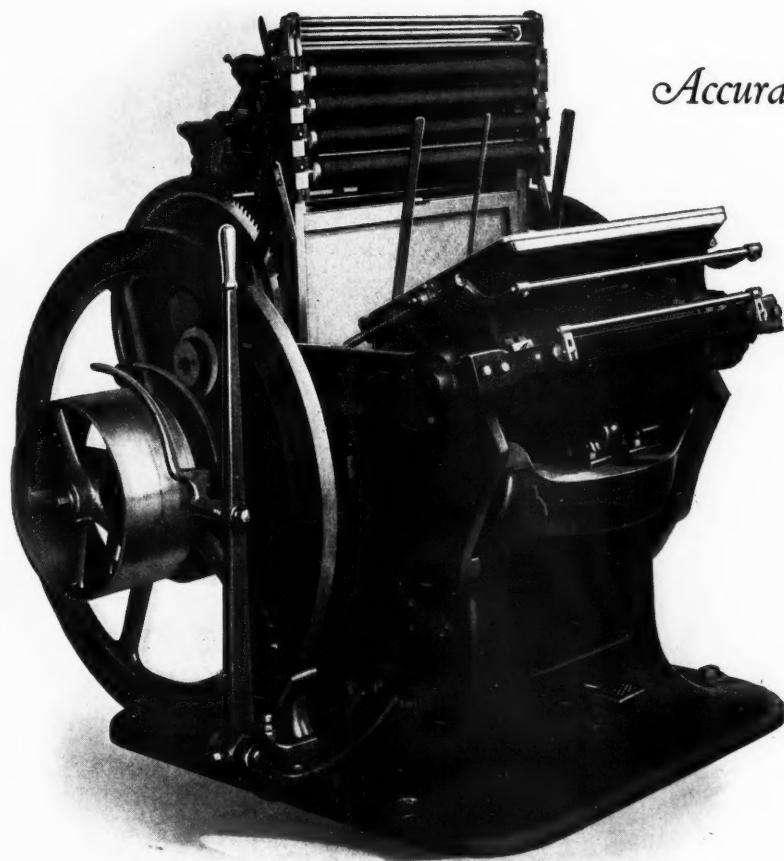
## Metals Refining Company

HAMMOND, INDIANA

Warehouses in All Principal Cities

WHEN YOU THINK OF METAL THINK OF "WILKE'S"

# "Colt's Armory" and "Laureate"



*Accurate Register*

*Ample Ink  
Distribution*

*Uniform  
Impression*

You know what these presses will do on fine halftone and color work, large tint plates, specialty printing, etc. But do you fully realize the profit possibilities of a 14x22 chase on everyday jobs run two-up or more? Use the "Colt's Armory" and "Laureate" to secure big production *plus* supreme quality.

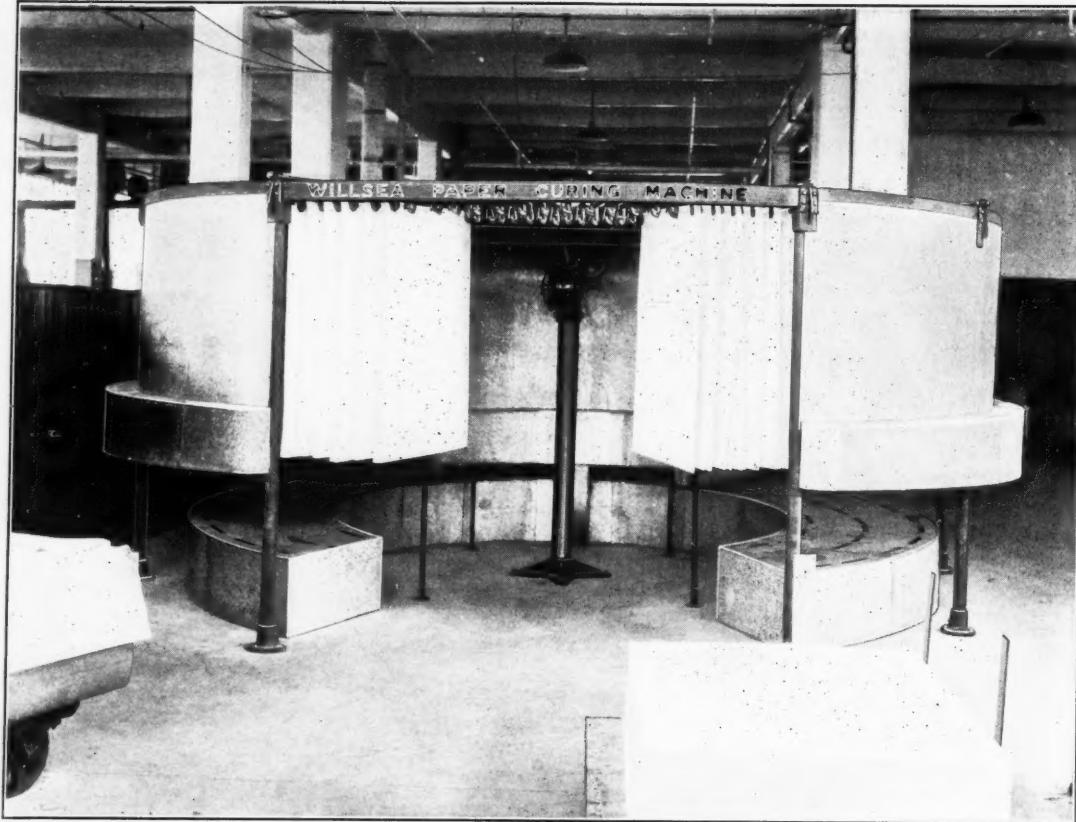
*Send for our booklet on Printing Presses, Cutters and Creasers and Embossers. Or, wire collect for our representative*

**THOMSON-NATIONAL PRESS CO., Inc.**

Long Island City, New York

Fisher Building, Chicago

Also sold by all Branch Offices of the American Type Founders Company and Barnhart Bros. & Spindler



The first Willsea circular type Paper Conditioning Machine (illustrated above) was installed about a year ago in the plant of Alderman, Fairchild Company, Rochester, N. Y., nationally known makers of merchandising packages. Many have since been installed in plants throughout this country and Canada. Alderman, Fairchild Company recently wrote us the following—which speaks for itself:

"This machine has now been in use here some nine or ten months and we are glad to tell you that it has fully accomplished the results Mr. Willsea claimed for it. In fact, due to moving our Lithographic Department into a new concrete building, our paper conditioning problem became decidedly acute until we found the solution in the installation of your equipment."

Shall we have a representative call?

## THE WILLSEA WORKS

Engineers · Founders · Machinists

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Gentlemen:

Please send me, without any obligation, a copy of your booklet, "Speeding Up the Presses."

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Address.....

City..... State.....

THE CRAIG DEVICE is a gas equipment electro-magnetically controlled, automatically ignited and extinguished with the starting and stopping of the press. Exterminates offset whether caused by static or full color. Costs little. Pays for itself in from three to six months on the regular run of work and in one to two month's time where half tone and color work are specialized in. Employ it without cost at first if you desire. If satisfied pay us. If you decide you don't want it, we'll take it back without a question.

## **CRAIG SALES CORPORATION**

**636 GREENWICH ST.,**

**NEW YORK CITY**

**This new type face is Monotype Goudy Heavy, designed by Frederic W. Goudy for exclusive use on the Monotype Machine.**

## **Monotype**

Philadelphia

Send for showing of new  
Monotype type faces

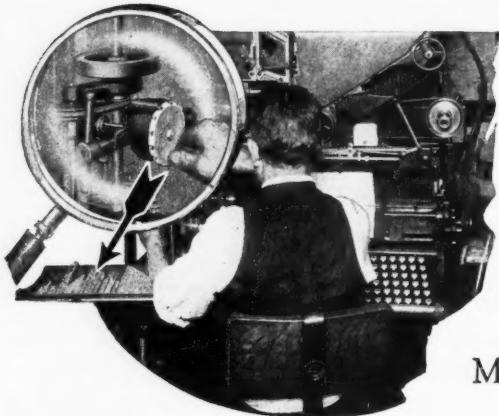
Set in Monotype (Goudy) Heavy Face, No. 380 and Rules 6M95L and 6M60L

In casting odd-measure slugs at present your men first make the left-hand vise jaw adjustment—the first chance for slip-up.

Then they make the assembler adjustment. Failing in either operation, there are ruined mold liners, time waste and delays.

Finally the slugs are brought to the floor saw. Precious moments are wasted walking to and fro. Time wasted at the saw. Good chance for bleeding of slugs.

# 1 Operation Takes the Place of 3



A simple turn of the dial and the slugs, sawed to any desired length, drop to the galley ready for make-up.

Installed on your Linotype or Intertype machines, the Mohr Lino-Saw actually makes it possible to handle "run-around" matter as cheaply and quickly as "straight" matter.

To produce odd-measure slugs the operator simply turns the dial. The slugs drop to the galley sawed to precisely the right length. No vise-jaw or assembler adjustments to worry about—no ruining of mold liners—no investment in extra-size mold liners—no waits at floor saw—no bleeding of slugs. *From galley to make-up without detours.*

If you are interested in cutting costs, we invite you to ask for descriptive folder.

MOHR LINO-SAW COMPANY

564-572 W. Monroe Street

CHICAGO, ILL.



TRADE-MARK

## The Government Inspector Came Out Smiling

For years, one U. S. Government department has used our glue pot. Another department, weary of endless glue pot troubles and expense with several other makes, decided to send a thoroughly qualified inspector to our factory to learn the truth about the

### Sta-Warm ELECTRIC GLUE POT



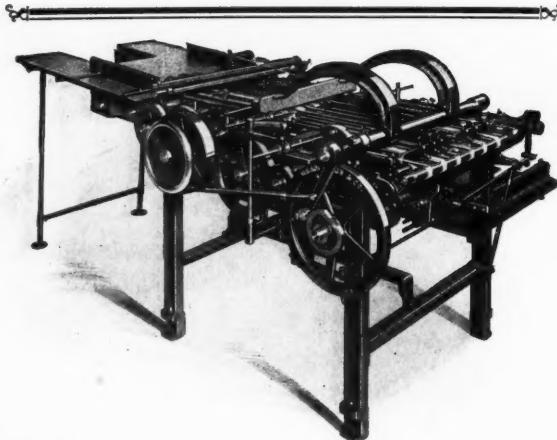
Particularly doubtful of the claim "cheaper than gas," he carefully measured current consumption of every model of the STA-WARM Glue Pot. He came out smiling. We have been supplying glue pots to that government department ever since.

3 Cents a Day for  
Quart Pot

From 2 to 3 cents a day is the average cost of electricity for the quart STA-WARM Glue Pot. Insulated like a fireless cooker. Has an automatic heat control which uses only one-third of the starting current to keep the pot warm. Cheaper to heat than any other kind of electric glue pot.

Write for the complete facts—or let us ship you the size glue pot you prefer for FREE trial. After 30 days, if you can do without it, return it at our expense.

**ROHNE ELECTRIC COMPANY**  
2428 25th Avenue S, Minneapolis, Minn.



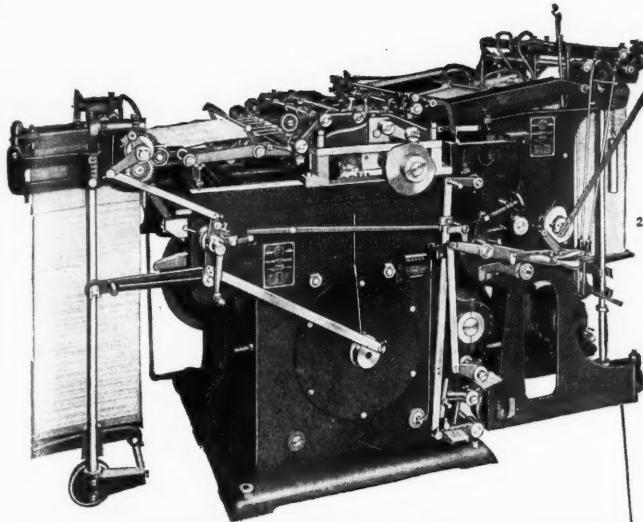
THE Price and Cost of a thing are two separate items, and often confused. The Price of a machine is what the manufacturer asks for it—the Cost, what you will have to spend to keep that machine in service during its years of usefulness. That's what counts. In the long run, that item looms up as important as the purchase price.

Investigate before you buy; find out for yourself which machine actually requires the least expense to keep running. The Anderson Folder is just such a machine. Ask the man who has used one of these machines for ten or more years, and let him tell you what his cost has been.

List of Anderson High Speed Folder users and facts concerning folds, covering anything from a letterhead to a sheet 25 x 38 inches, will be sent upon request.

**C. F. ANDERSON & CO.**

Builders of High Grade Folding Machines and Bundling Presses  
3225-31 Calumet Ave., Chicago, Ill.



Dunn Bros.  
Saw Trimmers  
Frank Dunn John C. Dunn

200 New High Street  
Telephone TU 4423

[ LOS ANGELES, CAL.]  
April 15, 1925.

Miller Saw-Trimmer Company,  
Point Bldg., Pittsburgh, Pa.

Gentlemen:

While we are a "100% Miller Shop" from the Miller Saw in our Composing Room to our platen, including one Craftsman Heavy Duty Unit, we have found your Miller High Speed Press to be one of our most profitable investments.

This press has not only proved itself upon straight commercial work, but does hair line register color work at a speed of from 4000 to 4200 impressions per hour.

Compared to our other presses we have found the make-ready time materially reduced on the "High Speed," and the ease by which press changes can be made, due to the flat bed and accessibility of the form, while on the press, cannot be stressed too much.

This press has been on our floor over one and a half years and shows no appreciable wear, in fact we value it more highly today than we did a year ago, and seems each day to be a better press.

Wishing you a continuation of your well merited success,  
we are,

Respectfully yours,  
DUNN BROS.

*John C. Dunn*

JCD-E

## "Our Most Profitable Investment"

THE FACTS pertaining to the MILLER "HIGH-SPEED" PRESS, as stated in this letter, from one of the leading firms located on the Pacific Coast, are deserving of more than passing consideration by every printer interested in his own business advancement.

THE ONE FACT, that the "HIGH-SPEED" has proved the most profitable investment this modernly-equipped shop ever made, is in itself the strongest endorsement of the machine any printer could make. Its positiveness is confirmed by Mr. Dunn's supplementary paragraphs, in which he emphasizes the wonderful productivity of the "HIGH-SPEED," its splendid registering qualities, ease of make-ready and durability, as demonstrated in more than a year and a half's service.

THIS LETTER is but typical of many we have received from satisfied "HIGH-SPEED" users, reciting actual "HIGH-SPEED" performances in their own shops far in excess of our conservatively based sales claims. We will be glad to mail you facsimile copies of these letters, together with illustrated descriptive matter, samples of work and other convincing "HIGH-SPEED" literature; also to quote price erected on your floor and outline to you the details of our deferred payment plan.

## Miller Saw-Trimmer Company PITTSBURGH, PA., U. S. A.

Atlanta Boston Chicago Dallas Detroit Los Angeles Minneapolis  
New York Philadelphia St. Louis San Francisco

Miller & Richard, Toronto—Winnipeg

Lanston Monotype Company, London

# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

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Volume 75

JUNE, 1925

Number 3

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PUBLISHED MONTHLY BY

## THE INLAND PRINTER COMPANY

New York advertising  
office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to  
The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single  
copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

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Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.  
Copyright, 1925, by The Inland Printer Company.

# Your Answers to These Six Questions May Lead to Important Results:

1. Is your volume of business satisfactory?
2. Is the margin of net profit satisfactory?
3. Does reckless and irresponsible "price" competition adversely affect your business?
4. Is one (or more) of your presses idle a good many hours in each week?
5. Could you do more work without additional press equipment?
6. Do you concur in the general belief that in advertising-printing, may lie the means to greater volume and relief from ill-advised competition?

If your answer is "NO" to the first two questions—and "YES" to the last four, you will be interested in a proposal I have to make to just one printer in each of a very few places.

I know how to fill idle presses with advertising-printing. I work with printers who already have plan and copy departments and with others who have none.

I supply:—(1) plans and copy for their own direct-mail advertising. (2) Detailed direct-mail advertising plans, based on individual study and analysis of the business of the printer's customers and prospects—with the selling arguments for each plan. (3) If desired, I make the copy necessary for the execution of the campaigns. (4) I consult with my printer-clients on any problem in their own business or that of their customers or prospects. (5) I place my printer-clients in position to render the very highest type of advertising service—in every department of advertising. \* \* \* I am prepared to submit completely convincing evidence of my ability and equipment to do just these things.

"Charles Austin Bates, who is nationally known for his straight line thinking on merchandising topics. . . ."—AGRICULTURAL PUBLISHERS ASSOCIATION BULLETIN, March 27, 1924.

"The Printing Art knows of no one anywhere so well qualified to coach printers in this important work as Mr. Bates, for two reasons: First, he knows the work from doing it successfully many years; and second, he has the ability to tell others how to do it. In addition, he is willing to help those who want his help."—THE PRINTING ART, February, 1925.

"Mr. Bates is, without question, a real authority on selling goods, or services, by the written word. He has held the honor and esteem of all in the advertising world for many years."—ROBERT RUXTON.

"Charles Austin Bates stands at the top of advertising thinkers in this country. His advice is based on a definite study of the problem before him. It is to the point—not general, but specific."—E. M. SWASEY, Publisher, New York American, January 7, 1925.

"I have been a reader of your material for a number of years—in fact, I use your book, 'Short Talks on Advertising' as a text book when employing new solicitors. You produce the best material on the subject of advertising that I ever read."—W. K. STEWART, Business Manager, Toledo News-Bee.

*If all this interests you, please tell me (1) your press equipment, (2) your present average monthly sales, (3) the percentage of these sales in advertising-printing and in commercial work, (4) your present sales methods (Salesmen? Mail?), (5) Send me samples of your own advertising and a few samples of work done for your customers.*

If, upon receipt of the foregoing I am satisfied that my services will fit into your business—and produce additional sales, better sales and better net profits, I will make a definite proposal for your consideration. Up to that point neither you nor I will be committed in the slightest degree.

I work with only one printer in each locality.

The service is exclusive.

## Charles Austin Bates

Aeolian Building, New York

# PRINTING

is the Bridge of Time  
uniting yesterday with today,  
over which passes  
most of the world's history,  
and by which we record  
the world's progress,  
valor, aims and achievements



CLARENCE WELLINGTON

*The author, a printer since 1883, is proprietor of the Crown Printing Company  
Cleveland, Ohio*



# THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 75

JUNE, 1925

NUMBER 3

## A Plea for Uniformity in Style

By MARTIN HEIR

**I**N labor turnover the greatest item of expense is the time lost in acquainting the new "hand" with the rules and regulations of his new position; to "housewarm" him, so to speak. This includes both his time and the time of his instructor. In each case it varies anywhere from a hundred to a thousand dollars. Change of workmen, therefore, is something decidedly undesirable.

If this is the condition in industry in general, it is surely more so in the printing industry where practically every plant of any consequence has its own style and its own regulations for capitalization, punctuation and compounding. This means, in general terms, that when a compositor or machine operator moves from one plant to another he must try to rid his system of practically everything he has become used to in the old place and absorb something which was "taboo" where he came from — to the utter disorganization of his whole working system for a number of days, if not for weeks and months, thus adding another link to the steadily mounting costs of composition.

If he in any way is worthy of the name of compositor his first concern will be how to spell words of common divergence. In some cases he may be handed a style book, in other cases not. Even if the plant has a style book, it's dollars to doughnuts it is not followed. Then he has to ask some one, usually the foreman, who under present composing-room conditions is the busiest individual in the plant; then some one else, who may or may not care to act as instructor. His only recourse then is to figure it out for himself, either by looking up work formerly produced or by waiting for the proof — both costly procedures.

Let's see what his problem is. Should he use today and tomorrow, or to-day and to-morrow? Letterhead, letter-head or letter head? Pressroom, press-room or press room? Makeready or make-ready? Defence

and offence, or defense and offense? Should a capital be used for State, Government, East, West, City of New York, New York City, Supreme Court, Court of Appeals, Postoffice Department, the President (of the United States) and numerous other such words? Should or should not a comma be used in a series, as George, John and James? Should a comma be used between adjectives not connected by a conjunction, as "a cold, wintry day"? To what extent should numbers be spelled out? Should a comma be used in numbers of four figures or more, or five figures or more? In "The Authors' Book" the Macmillan Company says, "A comma is used only in numbers of five or more figures: 5560, not 5,560; but 55,670."

Should titles of publications (books, pamphlets, plays, etc.) be italicized or quoted? Should A. M. and P. M. be set in capitals, small capitals or lower-case? May such words as street, avenue, company, etc., be abbreviated? And so on, to great length.

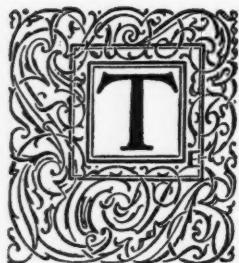
The question nearest at hand, therefore, is: Is all this necessary? Wouldn't all parties to the deal be served just as well if a system of uniformity, or a standard of usages, could be universally adopted? Wouldn't it increase efficiency in the composing room and at the same time decrease composing-room costs? Really there is no reason why such a reform can not be brought about — even be brought about within the space of a year.

With the end in view, therefore, of obtaining a consensus of opinion of the desirability of such a system of uniformity of style or a standard of usages in capitalization, punctuation, compounding, etc., of the printed word, and the easiest way to bring it about, the editor of *THE INLAND PRINTER* has consented to open the columns of his magazine to a discussion of the subject.

This is not meant as a reform in the spelling of the English language, nor is it propaganda for one fad or another; it is simply an attempt to reach an agreement about something hardly worth while quarreling over — something practical, sensible people should have agreed to years and years ago.

## The Harmony and Attraction of Color

By FABER BIRREN



HERE is no aspect of color that has been so thoroughly discussed as the subject of harmony. Indeed, this vast overabundance of theory and rule has apparently rendered the problem chaotic and variably complicated. Much of the misunderstanding and difference of opinion has arisen from lack of rational comprehension of the facts involved. Color can not be formulated with orthodox surety, nor can a scientific arrangement decide and limit the emotion included when hue is visualized by the eye.

The prevalent error of the color theorist lies in his persistency in endeavoring to formulate rules to be generally applied. Color is versatile and does not respond with anything of a scientific accuracy; nor is the field confined to a singleness that may be approached with one object in view. To the ear sound may be classified as either "harmony" or "noise." Similarly, the eye perceives color and differentiates between "harmony" and "attraction." These two angles are not to be confused. The tug whistle and flute both emit sounds; yet one is merely noise, the other music. However, the whistle can well afford to be pleasantly shrill and the flute player need not exert his lungs with too great an effort!

In the field of color many theorists have overlooked these facts. Hue may be startling or harmonious. Of course, both elements can at one and the same time be included when sufficient care is exerted; but the exact viewpoint should be established before deciding on the choice of color. A signboard differs essentially from a circular, and must therefore be designed in accordance with its possibilities. All technical and visual limitations must be given consideration if the result is to have the maximum of appeal.

Thus it can readily be appreciated that "laws" of color are futile if they boast a solution of the entire problem. The real necessity is for a practical understanding of the characteristics of hue: how it appeals, its power, visibility, beauty and association; also, the various utilities that necessitate a separate attention for each application.

While it is not possible to give definite rules for harmony in color, there are certain singularities to be realized in order to obtain success. In designing an appeal there is much involved that may tend to limit the possibilities. The color theorist may have in mind certain combinations, perhaps impossible for the printer to reproduce. This fact makes a broad estimation necessary, not only from an artistic standpoint but from a technical as well. The printer is familiar with the various difficulties in printing a light hue on a dark stock, or a brilliant hue on a rough finish paper. These

obstacles demand previous consideration; and so it is that one can not be certain of result until each detail has been cared for.

Harmony involves analogy of hue and brightness. Strictly speaking, black and white could not be harmonious, while light gray and dark gray might thus be termed. Yellow and blue are not analogous as are yellow and orange. They therefore are not harmonious in the true sense of the word. Hues that have a physical relationship appear more pleasing to the eye than contrasting colors do, especially if the viewpoint is one of harmony. In the case of yellow and orange these two hues are in common, being related in chroma as well as in brightness.

In order to formulate a simple understanding of harmony in color the following three devices have been resolved. These are not rules but merely proved suggestions to assist in forming a basis to work on. If a bit of consideration is granted, much of direct value will be gained. Harmony in color may be generalized under the following three headings: Analogy of brightness; analogy of hue; analogy of a dominant hue.

By analogy of brightness we include that harmony produced by a relationship of hue with reference to black and white. Thus a delicate red on a pink stock, or light green on light blue, will be found harmonious, due to the softness of the colors themselves. This method may be utilized with one color or more. A hue accompanied by a modification of itself has always been met with great favor. For example, a pale green stock printed with a deeper green will furnish a delicateness of beauty. To offset this with black or dark blue for purposes of legibility will effect a rather agreeable impression. In using more than one hue if the analogy is retained, much of the same charm can be accomplished. A great advantage of delicate color will be found in the fact that there is little danger of producing something unpleasant to view. Tints rarely clash, regardless of how they may be grouped—and so with shades. If the application is consistent with regard to brightness, there is not a great need for care in the choice of hue. The eye finds charm in delicacy and somberness that differs in impression from the sensation of intensity. In this, the analogy of brightness affords a satisfactory means to attain harmony, though the stimulation may be rather conservative.

Again we see the necessity for an individual adaptation of each combination. The impossibility of establishing rules is due to the versatile exhilaration that color exerts. To say, for example, that orange and blue are harmonious would be incorrect. These two hues in full intensity would startle, but if they were modified and applied as tints the result might be exactly the opposite. This same is true in all aspects of the subject. There are no two hues that invariably please, nor could one successful application anticipate another if conditions were not identical.

The analogy of hue is perhaps the most important of all, as it involves the harmony of color in full intensity. Pure color has long been feared, partly due to a lack of knowledge of the simplest of fundamentals. To utilize brilliancy without becoming crude or gaudy is an accomplishment not easily procured. And here the average "laws" of color are often misleading because they fail to appreciate the effect that is desired. A circus poster and an oriental rug may both utilize bright color; yet the one is spectacular, the other harmonious. There is virtue in both displays, though each demands a separate judgment. The poster is meant to startle and the rug to delight. It therefore can be stated that all rules concerning bright color are futile. If the desire is harmony, a study of the *analogy* of hue is necessary. If the desire is attraction, one must investigate the *contrast* of hue.

It is often contended that brightness is "loud," and dulness "quiet." This statement is true, but only to a certain extent. Brilliant color if applied with respect to analogy will not distract or prove shocking, as would be the case if proper care were not taken. Intensity can be equally "quiet" as somberness, and at the same time richer and more luxuriant in fulness.

The successful harmony of bright color is best produced through the use of adjacents. Orange and violet, for example, are the adjacents of red, and yellow-green and blue-green the adjacents of green. When colors are so selected the harmony will be apparent through the analogy of the hues. This is perhaps the best possible method to employ for beauty when pure color is used. There is an added advantage in the use of adjacents due to the fact that the physical relationship of such colors tends to increase and not retard their fulness. To print red on violet would not result in a deadening of the hues. Each contains a proportion of the other, and a mixture will therefore harmonize. Often it is not possible to print on hued stock because of this difficulty. Orange may darken when placed on blue, while violet or blue-green (adjacents) would not undergo any great change.

The analogy of a dominant hue represents an application that is a bit more advanced. In this, harmony is produced by having one color in predominance, the effect being similar to that of looking through hued glass. This may be attained by the artist in superimposing a tinted wash over his design, and by the printer through the use of a tint block. The result is mellow and soft, due to the equalized modification that is thereby brought about.

Thus, we have formulated the various procedures to follow in securing color harmony. If the three methods are kept in mind a great deal may be accomplished. It is well at all times to understand fully that beauty is not an external intricacy, but merely that which pleases. This personal element of like and dislike makes it necessary to pay strict attention to individual reaction. Sketches and brief outlines should always be judged before any final attempts are completed. Emotion is not applicable to rule.

Color attraction involves brilliancy and contrast of hue, and does not necessarily take in the element of

beauty. When the desire is to obtain force and vitality an attempt at harmony may result in a sacrifice of this exhilaration. If we wish to please, harmony should be the goal. If our aim is to attract, contrast is essential. However, both phases may be simultaneously introduced when the proper judgment is granted. Yet the two viewpoints if kept in mind will prove of value in establishing a working basis on which to develop an appeal. When the main object is not strictly esthetic, color may be utilized in an impersonal manner. It is the loudest horn that is heard the farthest; and if the sound is not unsweet, we do not greatly mind the disturbance!

Of course, there is the element of disgust that may accompany an overbold attempt. An advertiser may avoid boldness with the contention that it does not please, and this idea is worthy of thought. If the desire is pleasure, naturally the method should be harmonious. The fundamental principle of advertising is conviction; but before we may convince we must first attract. If too great a value is placed on beauty, the result is likely to be modified and will thus falter in stimulating attention. To arouse a casual interest we must employ something striking enough to warrant this regard. A study of color contrast and attraction in this light is essential, and best adopted without any particular regard for beauty.

The element of harmony, on the other hand, involves more artistic attempts with a paragon of attaining the utmost in visual and emotional delight. Such endeavor we find closely allied to circulars and smaller designs where the stimulation is meant to please and not merely startle. In devising a pamphlet or circular, if it is of the billboard nature and too curt, it is not likely to receive more than momentary notice. Yet this is perhaps all that a poster or similar display may hope for. But the circular should reach farther and embody more than a spontaneous courtesy. Here, harmony and beauty are required of color in order that it may create sensations of charm and agreeableness. This difference of viewpoint requires individual consideration in all instances.

To secure attraction in color the following three generalizations more or less cover the field. These methods include the major processes to use in getting attention and in exerting a stimulation that is forceful enough to arrest the eye: Contrast of brightness; contrast of intensity; contrast of hue.

Contrast of brightness involves the attraction of color gained by opposition in light and dark. A combination of black and white is the primal expression of this method, but has little or no value from an emotional standpoint, due to the lack of hue. It is well to understand that color is a sensation different from that of form. Form includes shape, such as letters and figures, and is therefore closely linked with reason and intelligence. Color, in comparison, has not this intellectual relationship. In viewing a hue our consideration of it is entirely emotional, that of pleasure or displeasure — although such judgment may not be conscious, as is often the case, but merely the reaction of an esthetic nature.

This inherent regard for hue places it as a factor fundamentally superior to design and contour. For color to please does not require analysis or formulation by the person receiving the stimulation. A black and white advertisement may startle by using a catch-word or unusual phrase. To serve its purpose this must be read. But a striking color arrangement can do the same without demanding an effort, intellectual or imaginary. One may speak of beauty in the attempt to convince through the force of words. Color when well adapted will act the part and thus render all other methods inefficient.

Contrast of intensity is also of use in creating a startling, though perhaps less vivid attraction. A bright red accompanied by a dull hue such as buff, or other tints and shades, will furnish an effect more agreeable, as a rule, than that obtained by cruder methods. A striking color on a weak one usually embodies harmony as well as force, and may require a careful recognition of this element of beauty. In seeking legibility alone we could not show a great deal of preference to a pleasing choice of hue. But when we adopt the method of contrast of intensity it immediately implicates emotion. Here we may find it necessary to experiment and determine the combinations that are most agreeable. It would not be possible to give definite rules concerning this problem, other than to suggest an actual investigation and perhaps advise the use of adjacents.

Contrast of hue is the most important of the three methods to obtain attraction because it involves the opposition and complementary vividness of pure color. The greatest controversies in the field of color harmony have arisen as to the establishment of color opposites. By differentiating between "complementary" hues and "opposite" hues the author avoids this debate. Complementary hues are those that produce neutral gray when mixed. Opposite hues also have this characteristic and at the same time represent colors that are farthest removed from each other, particularly with reference to the eye. The complements of light are not the same as those of pigments, nor does the eye mix color with the result secured in the other methods.

This is often unrecognized by experts on the subject. To judge from a standpoint of physics or chemistry would not be logical if the ultimate display is to be visualized. The eye has its four primary hues, red yellow, green and blue. If we seek a psychological comprehension these four hues must be kept in mind.

Blue-green has recently been established as complementary to red. These two hues may equal gray when mixed, but it does not indicate that they are farthest removed from each other. Green, not blue-green, is primary to the eye, and in relationship to red it is opposite.

This discussion may appear of little value; yet it is important that opposite colors be determined so that their use may be of utmost exhilaration. Yellow is antithetical to blue, and red to green. To the eye these colors are thus in contradiction and will furnish greatest contrast. Orange is opposite to blue-green, and violet to yellow-green. These are the contrasted combinations of the secondary hues. If they are used in this manner they will appear most startling.

Color attraction through purity of hue necessitates to a great extent the use of opposites. For the eye to be greatly stimulated demands the utmost of contrast. Red and green, perhaps the most vigorous combination, have often been used to command attention. Brilliant color has much of this power, but it must be applied with care and due respect to the effect that is desired.

Intensity as a rule includes confusion. An overabundance of striking color may prove so vigorous as to void all attempt at perception. Red and green letters could not well be deciphered, even at short distance. Opposite colors are best in offsetting the design, to act as the "noise" in calling the attention and then permitting the rest of the story to be told by the other inclusions of the display. If the application is considerate, color will stimulate interest and then enhance and retain such regard while the rest of the design puts across its conviction.

The greatest success in the utilization of color may best be attained through a study of its influence, and not necessarily its science. The formulation of the physical peculiarities of hue may prove of enlightenment in offering a broader familiarity with the technical aspects. Yet the fact that color is emotional necessitates an understanding from a psychological viewpoint; and it is this mental reaction of pleasure and attention that requires greatest concern.

Let it be appreciated that emotion is not scientific, and if the method is technical the vital factors may thereby be unknowingly sacrificed. Color is temperamental in exhilaration; and if this versatility be kept in mind and respected, the vast possibilities to be attained will then be duly revealed.

## Why Some Printing Does Not Pay

*A traveler in South America visited a pumping station on a small river.  
"What fuel do you use?" he asked the engineer.*

*"Sometimes wood, sometimes coal," said the engineer, "but mostly catalogues  
from your country in a language we can not read." —The Recorder.*

## Facing the Situation

By ROLAND T. PATTEN



Y father was a country physician. He was expected, of course, to treat all bodily ills. In our day no practitioner covers the whole field of medicine and surgery; we have specialists for the ear, nose, throat, eye, heart, stomach, for about every part of the human anatomy. My father was supposed to cope with defects in all these organs and, besides, he pulled teeth, made amputations, and counseled with the family concerning sanitation and hygiene. As there were no veterinaries he was sometimes looked to for advice in the treatment of the old horse or the pet dog. At times the country doctor, having done his best and met defeat, would become the spiritual adviser, reading from Scripture and offering prayer at the bedside of the dying.

The small-town print shop is not unlike those old-time country practitioners. It must be ready to produce anything that people have a right to demand, or even imagine ought to be produced by the printing process. Because of this circumstance it is obliged to carry somewhat of an overload of equipment, and ordinarily it can not secure for itself and its patrons the benefits which accrue from mass production.

The present wide-spread tendency to specialize is not confined to medicine, surgery and printing. It's a broad economic movement, no doubt a beneficial one. It often causes surprise and consternation; it is merciless in its procedure. Financial ruin awaits the printer, manufacturer, professional man or merchant who gets in its path, unless he is able to adapt himself to circumstances and get into accord with the new era.

In the days of the flint-lock musket there existed an extensive industry which has long since disappeared. Many were engaged in quarrying suitable rock and shaping it into flint, to be attached, as a part of the firing mechanism, to the military arm of that period. A little later, when a tube, primed with powder and carrying the percussion cap, was substituted for the uncertain flint and spark arrangement, the flint maker found himself out of a job. He must have suffered in his feelings and in his pocketbook. No doubt he hung back as hard as he could on the wheel of progress. If he was a sensible man he learned to do something else, perhaps in the manufacture of modern firearms, and did not sit around and bewail the changing times.

Likewise, the sensible printer, yielding with good grace to the wide-spread and inevitable change toward specialization, will adapt himself and his plant to circumstances, thereby the better serving the public, and preserving, so far as possible, his own prospect of profitable enterprise.

In my earliest connection with the industry, as an employee, we printed everything in the ticket line used

in our locality. When the need for numbering consecutively or in duplicate appeared, a hand machine was put in. A little later there was brought out that very ingenious automatic numbering device, which is set into the form and operates with the motion of the press. We bought a supply of them. The hand numberer and the automatic devices are still in use. Later on, roll tickets made their appearance and the greater part of the old sort of printing drifted away. Of course, we floundered about to see what we could do. Investigation showed that there were on the market machines capable of printing tickets in strips, numbering them, and putting them up in rolls, all at one operation. My proprietor at first thought of getting one of these devices. When he found that the cost would be about \$7,000 he decided, quite wisely no doubt, to give up the ticket business rather than make such an addition to his investment. The same outfit, doubtless somewhat developed, would now cost \$12,000. Eight-tenths of the tickets formerly printed in the country shops are now done elsewhere. Regrettable as this may be from the standpoint of the country printer, he must regard it as entirely proper. For the majority of users the roll ticket is superior to every other form. It is produced by highly specialized machines and in offices devoting every energy to ticket production. This form of ticket is about ideal, and the price is a tribute to modern machinery and modern methods. It is only one of many similar changes. Nor need we think this tendency is temporary and approaching completion. It will go on and perhaps be accelerated in the future. It is only wisdom for us to get a more intimate knowledge of the movement so that we may get into accord with it.

From time immemorial religious societies have received donations from their members or parishioners. Originally the coin or currency, unwrapped or unenclosed, was dropped into the hat or box. But there has crept in, probably in the present generation, the custom of putting the contribution in an envelope, so marked that the donor would get proper credit. I can recall that not more than ten years ago we used to print these envelopes for local churches. Within the past two years we haven't had any of that work, and the reason is plain. The specialty houses can give better service, at figures we can not touch. They furnish fifty-two envelopes, usually  $2\frac{3}{8}$  by  $3\frac{5}{8}$ , numbered consecutively from one to fifty-two. Each set of fifty-two has its own number for the identification of the donor. They are neatly printed with the name and address of the church and any other data that will increase their usefulness. A blank space is provided where the contributor can write his name, if he wishes, but this is not necessary. The distinctive number corresponds to the number on the books of the church treasurer and is certain to secure the proper credit. The envelopes are packed in a neatly printed carton.

One of our local churches recently bought one hundred and fifty-two sets of these envelopes for \$21.09 delivered. Figuring a single job according to U. T. A. standards, our price would have to be \$50.78. Of course, this makes that class of business out of the question. If a church official were incautious enough to come in here and place an order without asking us for a quotation, it would be plainly our duty to refer him to a specialty house and to assist him in getting service which we are unable to render.

It might be argued that the local printer could cope with this condition by getting orders from five, ten or twenty churches. No doubt the effort involved would create an overhead big enough to put him out of the running again. His only hope for printing these envelopes, in a way to give the proper service at the proper price, would be to become a specialist in that field. If he did so, however, he would come into competition with houses already established, and the result of the venture would be quite doubtful. Moreover, if he specialized in any line he would be less efficient in handling general printing, to which he and his plant are already accustomed.

Recently a local contractor came in to order some stationery as a holiday gift for his wife. We used to print many such orders, and had been able to do so with profit to ourselves and with satisfaction to our patrons. That class of business has been disappearing, and no wonder. Specialty houses now furnish envelopes and stationery, in a very good quality, and at prices that can not be met by the country printer. Here is a sample, a single sheet, 7 by 6 inches, neatly printed in three lines in blue ink. The envelope, of the same material, very nicely made and gummed, is also printed in three lines on the flap. The specialty house will furnish one hundred envelopes and two hundred single sheets for \$1. Figured according to U. T. A. standards, a job of this kind, put through my shop, would carry a price of \$4.46. I have asked several local printers what they could do it for and one fellow is incautious enough to name a price of \$2.06. If he had business enough at that figure he would soon go into bankruptcy. At any rate, no country printer I know of would do it for less than twice what the specialty house would charge.

It can be again argued, as in the case of the church envelopes, that one must go at the business in earnest and do a great deal of it, in which event a very much lower price could be named. With this in mind I figured on sixty lots, and found that they could be put through, one closely following the other, for \$113.06. This would bring the price of a single order to \$1.88, still 88 cents higher than the specialty-house figures.

It is no use to repeat the discussion of specializing in this stationery. The same logic would apply as in the collection envelopes. Making the attempt, one would come into competition with printing establishments having hundreds of thousands of dollars of invested capital and the very last word in building and equipment, evidently backed with the keenest kind of business management. Now and then a man might succeed, of course, but the majority of country print-

ers would make a very sorry spectacle indeed if they would make the attempt to go into that game.

One important change affecting the job printer is of long standing, but still very much in evidence. I refer to printing furnished by the government. Perhaps envelopes comprise the item we most frequently hear about. My job department will furnish a standard business envelope, measuring  $3\frac{1}{2}$  by  $6\frac{1}{2}$  inches, good quality, printed to order, at \$2.40 for five hundred, or \$3.25 for one thousand. The government's figures, exclusive of postage, are 96 cents for five hundred, and \$1.92 for one thousand. This is what you might call fierce competition, and there is no hope of bucking it successfully. Factors modifying the situation are slightly in favor of the local printer. A customer wishing to take advantage of the government offer must place his order about fifteen days in advance of his need, as, from Maine at least, that much time is required to send the order to Washington and get the goods back. Also he must tie up what may seem to him a large sum in the order, as it is stamped envelopes he is purchasing. The government's price, including postage is \$10.96 for five hundred, and \$21.92 for one thousand. He is also limited as to what he can have printed on the envelope. Nothing in the nature of advertising is permissible. The name of the firm or individual, and the location as to street, town or building, is all that is permitted. The local printer is not limited in this way. He can put on any reasonable amount of copy, advertising or anything else the customer desires. As the envelopes do not have to be stamped, the initial investment is very much smaller. Notwithstanding these circumstances, an increasingly large number of users are getting their envelopes from the government. It is our custom to call the attention of large users of envelopes to the government offer and assist them in placing their order through the post-office. We lose the printing job, but we profit in the end through friendliness of the persons thus served.

These items could be multiplied indefinitely, but the mention of one other class of work will suffice. We find completely equipped printing establishments specializing in outdoor advertising for fairs, chautauquas, carnivals, circuses, etc. The small-town printer, called to match his wits and his products with those concerns, is confused and bewildered. They can afford to maintain research departments, and pick up and make use of new ideas which leave the small fellow, no matter how alert, always far behind. Then their possibilities of mass production give the little shop a knockout blow on price. Likewise, we find houses specializing in printing for banks, railroads, etc., giving excellent service as the result of concentration. There are small factors always in favor of the country printer. He has a personal acquaintance in his immediate territory, can confer more readily with his patrons and can make more prompt delivery. He also knows from a near-by observation when to and when not to extend credit, but these advantages are generally not enough to turn the scale in his favor.

What about it? If a complete answer is expected, I am sorry to have raised the question. A man of that

wisdom should also tell the small grocer what to do in competition with the ever-multiplying chain stores. Of this I am sure: The local printer should face the situation squarely, informing himself as rapidly and completely as possible as to just what is happening. He should have a settled policy of giving his customers broad-minded and helpful advice. If, all things considered, he knows he can not do a job as well as a specialty house can, if the difference in price and service is important, he should have the courage to tell the customer and assist him in placing the order. Accepting the work and leaving the customer to discover later that his interests have not been best served will never remedy the situation.

There are certain kinds of work which, for a long time at least, will be done by the local man. These lines should be developed and the customer educated to

use them more frequently and in larger quantities. Where the printer can give a service not obtainable from any other source, new business can be created, but these things have already had sufficient discussion and, in any event, could not come within the scope of this article. In some cases the country printer can become the agent of the specialty shop, a dealer rather than a manufacturer. The specialty printer, relieved to a great extent of selling cost, the risk of bad accounts and other overhead items, can afford to pay the local printer a fairly liberal commission, and all three parties to the transaction will be better served. The study is an interesting one and of grave importance to the general printer. It is by no means complete, yet perhaps goes far enough into the matter to be useful to other printing-house managers who are fully as perplexed by this problem as I am.

## Proofreaders, Old and New

By DUNCAN FRANCIS YOUNG



HAVE been asked to write something regarding proofreaders of other days and now — a sort of retrospection reflecting sensory methods as against motor activities. In contemplation of the subject in search of germane thoughts a vista is opened up that is very highly embellished with epochal history. To one who has a recollection covering nearly two generations a contemplation of the many changes that have taken place, not only in proofreading but all through the "art preservative of arts," brings to view many scenes truly sad and tragic.

At the end of the Civil War, one of the most determined, sanguinary and devastating of all interneceine warfares, there were three English newspapers in New Orleans, the *Picayune*, *Times* and *True Delta*. During the next thirty years there was great activity in the starting, death and consolidation of daily papers. In 1847, according to records, there were nine newspapers published in the Crescent City, these being the *Tropic*, the *Jeffersonian*, the *Courier*, the *Bee*, the *Bulletin*, the *Picayune*, the *Delta*, the *Crescent* and the *Evening Mercury*, while in 1871 there were the *Bulletin*, the *Bee*, the *Picayune*, the *Republican* and the *Times*.

Today there are but three daily papers in New Orleans — the *Times-Picayune* (morning), the *Item* and the *States* (afternoon). The *Times-Picayune* is composed of the *Times-Democrat* and the *Picayune*; the *Times-Democrat* was composed of the *Democrat* and the *Times*. The *Picayune* was started in 1837, the *Times* in 1863, the *Democrat* in 1875 (these two consolidating in 1881), the *Item* in 1877 and the *States* in 1880.

During the period from 1865 to the present there have been a number of daily papers launched, only to

founder in the sea of journalism. Among these were the *New Delta*, an antilottery organ; the *Exponent*, the *Truth*, the *Chronicle*, the *Telegram*, the *News* and the *Evening News*. The *Bee* (French) and the *Gazette* (German) also perished after many years of usefulness.

In the period mentioned there were a number of men, becoming distinguished in business, politics and the professions, who were proud to admit that they had been graduated from the "case," such men as Col. A. W. Hyatt, Edward A. Brandao, W. E. Arms, Stephen D. Pool, D. D. Moore, and many more. Even back in 1858 Gerard Stith, foreman of the *Picayune*, was mayor of the city of New Orleans.

For more than ten years after the war printers in day offices received \$25.50 a week, and foremen and proofreaders \$10 a week more, though in less than ten years thereafter the wage fell to \$16.20. That was the scale made by the typographical union, and practically all the printers then belonged to the union. But up to that time there had been a careful apprenticeship system. A boy who did not prove apt was immediately turned away, and perfect printers were the result. Consequently many men in those days were paid above the scale. I remember that Chris Nungesser was said to have drawn a salary of \$45 a week while foreman of the *Democrat* job office, and W. R. Barrow was given \$50 a week for the same job. Thomas McGovern, a makeup on the *Times-Democrat*, became foreman, and shortly afterward had his salary raised to \$60 a week. I do not know how long McGovern went to school, but I do not believe he ever passed the fifth grade. But he was a student in his own work and was a graduate when it came to grade on printing, making up and foremanship. This may not be attractive now, but I never heard of any college graduate in the printing business at that time who received a salary equal to the one drawn by the "singing Irishman," Tom McGovern.

Think of printers, members of the "art preservative of arts," being considered as of the same standard as professional men! So highly were they regarded that carelessness and ignorance among them meant ridicule, humiliation and often loss of position. They were industrious, conscientious and painstaking. Members of the craft engaged on morning newspapers were compelled on occasions to work ten, twelve and fifteen hours a day.

A lack of academic, college or university education was not considered ignorance, but a want of knowledge of grammar, geography, history, politics, political economy and moral ethics was regarded as inexcusable. In composing rooms of most newspaper offices thirty or more years ago very few college graduates were to be found, but that fact would have been developed only through an inability to display diplomas. One of the best proofreaders I ever knew, both from the standpoint of correctness and swiftness as well as that of neatness of handwriting on the margin of the proof, was surely no farther advanced than a term or two at high school. He having marked something on my proof that I was dissatisfied with, I went to him and registered a complaint. He insisted I was wrong, but I rejoined:

"Verbs must agree with their subjects in both person and number."

He felt that he had to maintain his position, so he replied:

"I do not agree with you."

In 1891 the first Mergenthaler typesetting machines were bought by the *Times-Democrat* and installed in its office in New Orleans. At that time each newspaper published but one edition a day, except on occasions when it was found necessary to issue extras. Now it is common for one publication to issue as many as five editions a day. With these extra editions there are now more papers published in New Orleans than ever before. But there are many more people than there were two decades ago, and there must necessarily be more readers. This is unquestionably so, for, due to compulsory education, there are actually and proportionately more potential readers than in days gone by.

In issuing these numerous editions publishers aim to reach certain sections of the country by catching certain trains, so they work in keeping with train schedules. To carry out these aims haste is necessary, and a train schedule is therefore carried on in newspaper offices everywhere. As a consequence of this

motor activity no one in reading the modern newspaper would ever suspect that the office employed such a person as a proofreader.

The two opposing types of human beings are sensory and motor. The sensory type has lived its day, and now the motor type holds sway. We may again have a sensory age, but until that time comes we must face conditions as they are. Speed is the all-inspiring order of the day. There were once foremen of composing rooms of newspapers, but now there are superintendents of mechanical departments whose price is in keeping with their high-sounding title. These are high-priced because they get their papers out on schedule time — regardless!

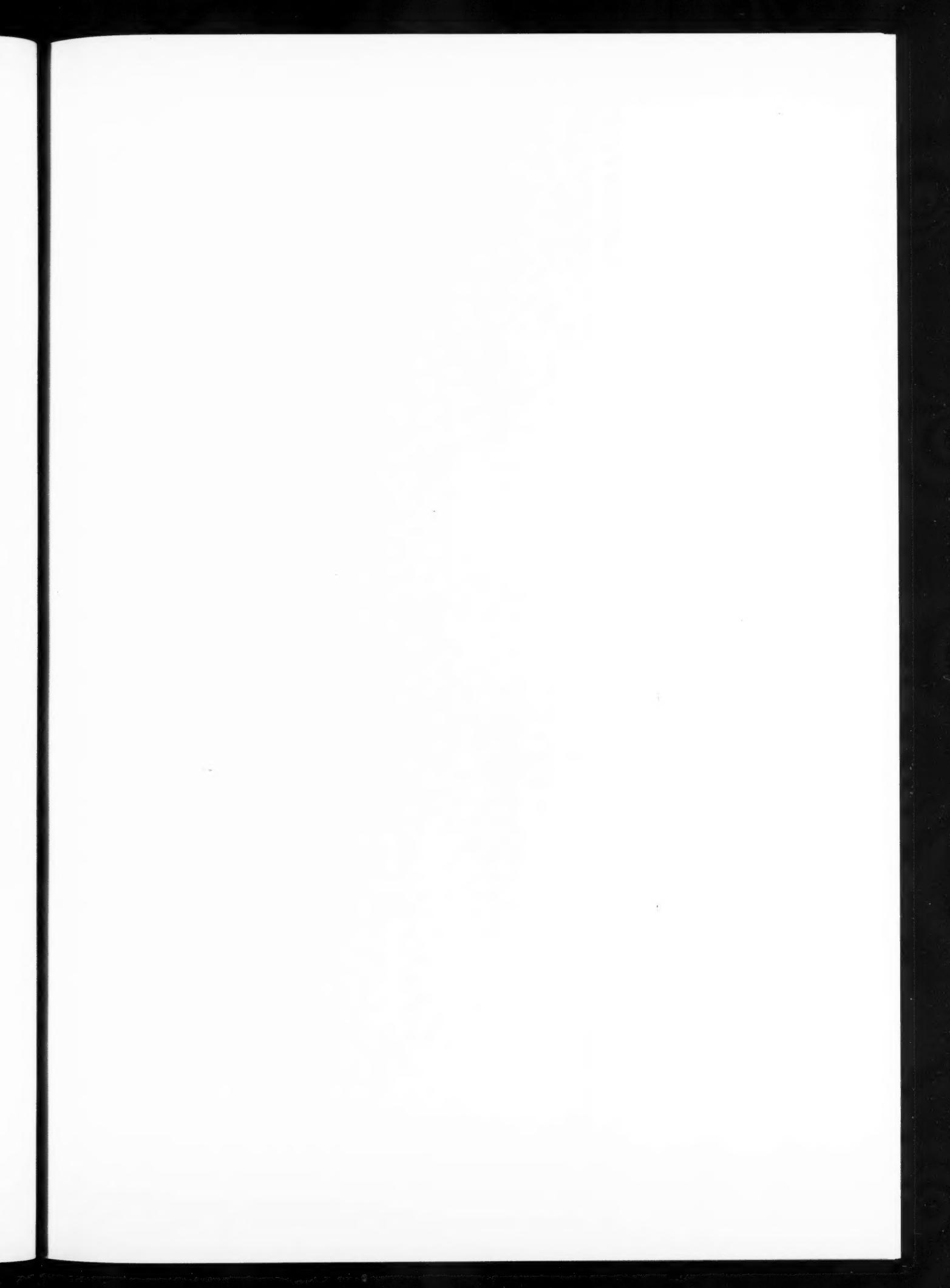
Notwithstanding that we are living in a motor age, it is rather inconsistent that one should go to school and learn that complete sentences are to be set off by periods, that words beginning sentences must be capitalized, and that nouns in apposition shall be set off by commas, and then come in daily contact in newspapers with violations of these and other rules. It is also shocking to a reader when he comes upon a blunder caused by a line being left out of an article and is then compelled to go back and get his bearings on what the author wrote. But there is some satisfaction in knowing that most of us today are just as capable of straightening out these kinks as the average occupant of the proof desks of modern newspapers.

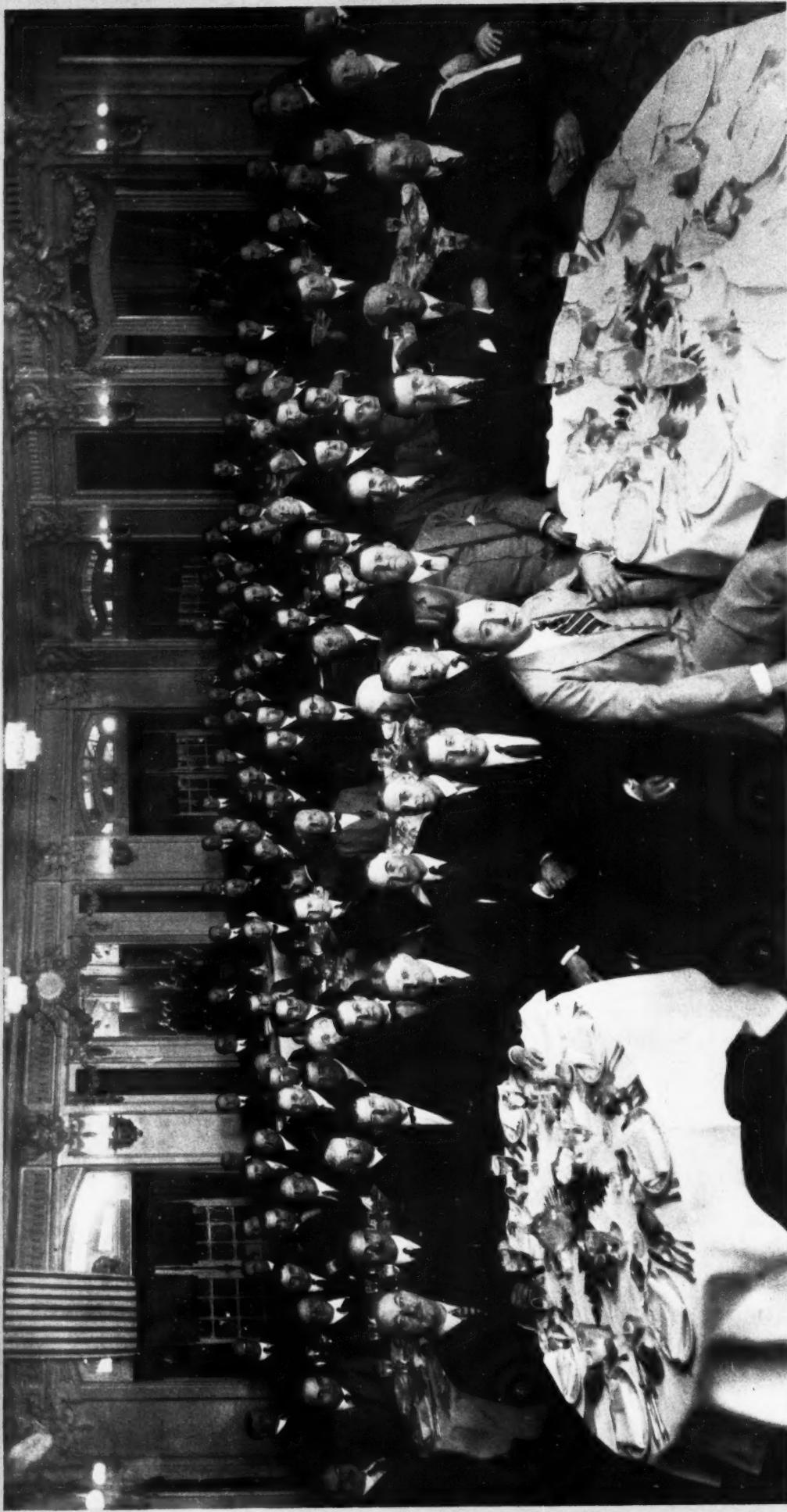
It is now an almost universal custom for linotype operators to work by the hour, and if they make errors, corrections must be made at the expense of the office. Hand compositors, on the contrary, worked by the piece, and they were compelled to correct their errors at their own expense. These corrections cost the compositor of other days many a dollar.

Today, when errors must be corrected at office expense, mistakes appear in newspapers, magazines, and even in some books, that would have been deemed almost criminal in those hand-set days. In the old hand-set days, when compositors had to make corrections on their own time, many an error that would never be noticed now was marked, and cost compositors many dollars. But it is doubtful if the printer of the olden days, who loved his work and his profession, would begrudge the loss he sustained in turning out good work. I can imagine with what sadness and deep commiseration the printer and the proofreader of other days would view the errors in the average newspaper of today.

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*It is for us to discharge the high duties that devolve on us, and to carry our race forward. To be no better, no wiser, no greater than the past is to be little and foolish and bad; it is to misapply noble means, to sacrifice glorious opportunities for the performance of sublime deeds, to become cumberers of the ground.—Garrison.*





*Representative Lithographers and Allied Tradesmen of Chicago Gathered at Hotel La Salle on Monday, April 27th, to Hear About the  
Plans for the Lithographic Technical Foundation. Photograph by Kaufmann & Fabry Company. Reproduced by Offset Lithography  
in Two Colors by Magill-Winschimer Company, Chicago*

# The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

## Photo-Lithography and Offset Lithography

Part VI.—By FRANK O. SULLIVAN



**THE DEVELOPER.**—There are two methods of development; that is, iron and pyrogallic acid. The latter is but rarely used at the present time, since the former has been discovered to be a superior reducing agent. If, however, a collodion containing iodid only is employed, the pyro developer may still be used. It gives a very dense image, and for this reason is especially useful for copying. A longer exposure is necessary than with the iron developer. The pyrogallic developer is made up in the following manner:

Pyrogallic acid .....	1 grain
Glacial acetic acid.....	20 minimis
Alcohol .....	Sufficient quantity
Water .....	1 ounce

The most suitable developer in this process is undoubtedly the ferrous sulphate. A convenient formula runs:

Iron protosulphate .....	12 grains
Acetic acid (glacial).....	20 to 25 minimis
Water .....	1 ounce
Alcohol .....	Sufficient quantity

Instead of acetic acid, one minim of nitric acid may be used. No definite quantity of the alcohol can be given, as it must be regulated by the amount of alcohol in the bath. For instance, a new bath requires a very small quantity of alcohol in the developer, but as it grows old the quantity of alcohol must gradually be increased, or streaky development will result.

The iron should be quite fresh and of a light green color. Iron which has been exposed to the atmosphere for some time becomes oxidized, having a yellow coating, which, if used for development, acts as a powerful restrainer.

Another formula, frequently used for landscape work, is:

Ferrous sulphate .....	20 grains
Copper sulphate .....	10 grains
Acetic acid (glacial).....	15 to 20 minimis
Alcohol .....	Sufficient quantity
Water .....	1 ounce

This will give very clear and brilliant images, and the exposure is said to be shortened. A formula for a developer giving very intense images is the following:

Protosulphate of iron.....	36 grams
Sulphate of copper.....	12 grams
Water .....	1000 c.c.
Glacial acetic acid, 85 per cent.....	50 c.c.
Alcohol .....	40 c.c.

The addition of many organic substances to the developer has been recommended. Gelatin, sugar, glycerin, etc., if added

to the developer, cause the silver to deposit much more slowly, and greater density is obtained. A developer containing an "organizer," as it is termed, is made up as follows:

Ferrous sulphate .....	20 grains
Acetic acid (glacial).....	10 to 15 minimis
Lump sugar .....	10 grains
Alcohol .....	Sufficient quantity
Water .....	1 ounce

**DEVELOPING THE IMAGE.**—The plate is removed from the dark slide and held over the sink either by one corner or preferably with a pneumatic plateholder. The developing solution is placed in a developing cup, and a sufficient quantity of it to cover the plate is swept over it in one wave, entirely covering it in one operation, but if possible without spilling the solution. Practice alone will enable the operator to do this successfully. The developing solution is kept moving over the plate for twenty or thirty seconds, when it is either thrown away or transferred to the residue jar. If the image flashes up quickly, and is of an even gray, the exposure has been too great, and if, on the contrary, it comes up tardily, or in black and white patches, the exposure has been too short. This is supposing that all previous operations have been correctly carried out.

If development has not been carried out far enough, the plate can be washed under the tap and a fresh supply of developer applied. If a small quantity (ten drops to each ounce of developer) of a ten per cent solution of silver nitrate, acidified with nitric acid, is added, it will give considerable increase in both detail and density. This is termed redevelopment, and should only be practiced if after the first application of the developer the image is weak and wanting in detail. If, however, it is weak, yet full of detail, intensification is necessary.

**FIXING.**—The plate is, after development, washed and fixed by pouring on:

Potassium cyanid .....	25 grains
Water .....	1 ounce
Or — Sodium hyposulphite .....	100 grains
Water .....	1 ounce

The plate must remain in one of these solutions until the yellowness disappears entirely. It must be remembered that potassium cyanid is a violent poison; even its fumes affect some persons. After being fixed, the plate is well washed with water.

**INTENSIFYING THE IMAGE.**—If the plates are wanting in density the image must be intensified. The plate is taken on a pneumatic holder and flooded with:

Pyrogallic acid .....	2 grains
Citric acid .....	2 to 4 grains
Water .....	1 ounce

Or — Ferrous sulphate .....	6 grains
Citric acid .....	12 grains
Water .....	1 ounce

The pyro intensifier brings up the image much quicker than the iron, which is suitable for a picture that has been properly exposed.

Another method of intensifying collodion wet plates is with an alkaline solution of silver. This method was first pointed out by Abney in 1874 and worked out later by Mr. Farmer. The following is a description of the method:

A	
Silver nitrate .....	1 ounce
Water .....	12 ounces
B	
Potassium bromid .....	3/4 ounce
Water .....	2 ounces
C	
Sodium hyposulphite .....	2 ounces
Water .....	6 ounces

Add solution B to A, and after washing the precipitated bromid thoroughly by decantation, dissolve it with agitation in C. The liquid will at once become muddy, when it should be either filtered clear or allowed to stand for a day or two and the clear part filtered off. It is then made up with water to sixteen ounces and kept ready for use. Intensifying may be done either before or after fixing. If the image is clear and free from fog, intensification is best accomplished before fixing;

but if the plate has been overexposed, there intensification is best done after fixing, as before fixing it acts as a developer and would produce fog.

After intensification and fixing, the plate is thoroughly washed and dried. If the plate is dried quickly by the application of heat the density of the negative will be slightly increased. When dry, the plate is ready to be varnished.

**VARNISHING.**—The collodion film being very delicate and easily scratched, it is necessary to give it some hard protective coating. This is usually a resin dissolved in spirits. This varnish may either be purchased ready for use, or it can be manufactured by dissolving one pound of seed-lac in a gallon of methylated spirits. It will need to be kept several days in a warm place before it is all dissolved. It must also be well shaken now and then. When it is quite dissolved, the solution is decanted off and filtered.

To coat the plate with varnish, heat the former to a blood heat and apply the varnish in the same manner as described for coating the plate with collodion. When the superfluous varnish is drained off into another bottle, rest the lower edge of the plate upon blotting paper to remove any drops of the varnish. The plate is then heated till the back becomes uncomfortably hot. A good method of heating the plate is to move it briskly over the flames from a Bunsen burner. It must not, however, be placed near enough for the solvent of the varnish to catch fire. If amber varnish is used it must be applied cold.

The negative is then ready for the printing operations.

## Process in Lithography

By ELLIS BASSIST



HE word "process," to the mind of the average lithographer, is the dark colored Senegambian gentleman of the "wood pile" and is wrapped up in more bugaboos than mortal mind can conceive possible. Yet at the same time it is looked upon as the awaited "messiah" of the reproduction end of the industry—the one possible "miracle" that will solve many troubles. It is a word that incorporates more unadulterated "bunk" than any other branch of activity in the lithographing industry; in spite of which, all who are interested in processes are looking forward to the coming of a "process" which will bring a solution to all the tangles and eliminate all the "kinks" from a much-harried industry.

This is the devout wish, not only of the "big boss" but down through the rank and file to the humblest worker in the shop, each one of whom has to be almost a magician to wrestle with the problems that come up in the daily toil of turning out things lithographically.

This "bunk," of which many have had a goodly share, is, however, worthy of a keener, closer scrutiny. It is true that there has been, and there still is, a great many of the so-called new processes that have been farmed out on the easy marks in the trade—but the number of "inventors" and the number of "investors" is getting relatively less each year. These so-called new processes are more frequently new *only* to the inventor himself, and to the investor while his money lasts, which is usually not for a very long period.

As a matter of fact there are comparatively few of the so-called inventors who deliberately plan to put something over on their fellow members of the craft. More than likely some ambitious young man "discovers" something of which he in his experience has had no previous knowledge. He imparts

this discovery to some unscrupulous promoter, who starts a company and induces others to invest, and the "new process" begins its short career only to retire into oblivion after the investors discover that it is an old process dressed up.

Most of these new inventions are simply modifications, more or less, of well known physical and chemical laws. It is true, however, that out of the old processes some very valuable new combinations can be constructed. The application of some well known principle of practice, coupled with improved facilities, new machinery and a better knowledge, brings out the hidden qualities of an old theory and sometimes makes a real success of it after it has lain dormant for many years. A great number of useful and important commodities are remodifications of old and long known principles. So it is not wise to disdain the "new processes" just on general impulse.

Some remarkable improvements have been made in the last few years by reconstructing old methods and applying them to new conditions. We have in mind the Aquatone process, which is producing some wonderful results. This method is the old gelatin or collotype process. It has simply been adapted to the offset press; but it is almost undeniably the same as the gelatin or collotype process of printing. The difference is that while the old gelatin flat-bed press produced about one thousand impressions a day, the offset press will produce that many in less than half an hour.

Another example of a rediscovery is the use of paper negatives. In the beginning of photography paper was used as a carrier of the sensitive silver; the use of glass came later, and still later the celluloid film. Today we find that the easy handling of paper makes it a desirable medium for negatives; and, with our improved methods and more certain knowledge, we are able to apply the old discovery to many new uses.

The intaglio process of printing is probably the very oldest method of pulling an impression from a hand-engraved flat

plate. This old method, as it is practiced today, is called rotogravure. It has required many inventors and many inventions to bring the intaglio printing process up to its present standard of rotogravure; and it will still require many more to fully invent it.

Once a basic principle is discovered the minds of many men are set in motion, and they soon work out the possibilities of the discovery.

What is called "process" in the strict sense of the word is usually referring to some method of making plates for printing purposes.

No discovery since the beginning of photography has had a more far-reaching effect on the art of reproduction than the discovery of the fact that potassium or ammonium bichromate will render insoluble under the action of light many colloid substances. Subsequent modifications are legion, and the

potentialities are yet a long way from being exhausted. Almost all photomechanical platemaking processes and methods are based upon this discovery. To the searching mind of the processworker there is an endless possibility of variations and applications with this peculiar chemical substance. Yet it is lamentable that many so-called process men don't know any more about it than that it is called the "sensitizer."

As early as 1878 D. J. M. Eder wrote a series of articles which were later published under the title of the "Photographic Correspondence." This is really a classic in the field of reproduction literature, and is the most comprehensive, scientific and practical research work on the subject. It has never been translated into English, but it is our intention to translate it and print as much of it as our space will permit. These articles will be most interesting to photoengravers, photogravure workers and to photo-lithographers.

## Interesting Letters Concerning the Foundation



THE wide-spread interest and active coöperation, not only of the members of the lithographing industry but also of many who are identified in the allied fields, is well borne out by letters recently received by THE INLAND PRINTER. R. V. Mitchell, president of the Harris Automatic Press Company and chairman of the Cleveland Committee, gives his views in the following letter:

*To the Editor:*

CLEVELAND, OHIO.

The lithographers of northern Ohio attending the dinner last night at the Union Club, where the aims and purposes of the Lithographic Technical Foundation were explained in detail, developed a most enthusiastic meeting.

Those present were convinced that instead of a spasmodic, more or less localized effort at vocational training, as movements of this kind have been heretofore, a big, broad constructive and comprehensive plan of training apprentices and executives for the industry has at last been found. The plan is broad enough in its scope to care for the needs of the entire country on an absolutely equal basis, and is capable of expansion without raising more money.

A. E. Broadston, superintendent of the lithograph department of the United States Playing Card Company, a member of the Research Committee of the foundation, pointed out graphically some of the abstract problems of the industry. He indicated the direction in which the laboratory could attempt the solution of these problems and what a tremendous effect economically would be produced when the results sought are found, and he pointed out how easy the solution of these problems might be. His address was enthusiastically received.

In increasing the subscription of The Harris Automatic Press Company to \$25,000, after consultation with our directors, I must say, as president of the company, we feel that this will be one of the best investments our company has ever made, considered in the light of the benefits accruing to the industry over a long period of years. In considering subscriptions to this movement, they must be viewed in the light of a long-time investment with result of inestimable value running far into the future, which will then justify fully the size of the contributions necessary and expected.

The lithographers of northern Ohio are squarely behind this movement.

R. V. MITCHELL.

L. A. Ault, president of the Ault & Wiborg Company, who has always been in the forefront in any movement for the betterment of the craft, writes from Cincinnati:

*To the Editor:*

CINCINNATI, OHIO.

Having coöperated with Dean Schneider of the University of Cincinnati during the past dozen years in the matter of coöperative chemical students, and having heard of the work to be undertaken by the Lithographic Technical Foundation, we were glad to subscribe at the meeting held here recently the sum of \$10,000 toward maintaining the constructive program of scientific research and coöperative education which has been undertaken, and which promises such splendid results.

As old manufacturers of lithographic inks we naturally are very much concerned in any movement within the industry seeking to advance standards, and we consider our subscription as a first-class investment. In our judgment, the foundation should have the support of all far-seeing men connected with the industry.

L. A. AULT.

Charles W. Stubbs, president of The Stubbs Company, Detroit, Michigan, sends us the following:

*To the Editor:*

DETROIT, MICHIGAN.

It will undoubtedly be of considerable interest to you to hear that the local meeting of the Lithographic Technical Foundation, April 22, was an unqualified success, thirty-four representatives of the lithographic and allied industries from this city and Windsor, Ontario, attending. Great enthusiasm was shown by every one present. This feeling was not limited to the lithographers by any means, as the paper, ink and plate makers showed a keen desire to participate in the movement.

Of the results to be accomplished and the ultimate benefits to be enjoyed by the successful operation and fruition of the projected plans, there can be no argument. In my estimation it simply becomes a matter of competency and efficiency in the administration of the project, and the names of so many of the nation-wide leaders in the various industries interested is a complete assurance upon this point.

From the enthusiasm exhibited at the meeting, we are quite sanguine that the Detroit zone will greatly exceed its quota. Results of a very limited canvass up to this time are most encouraging.

CHARLES W. STUBBS.

### CORRECTING MAILING LISTS

Postmasters are permitted to correct mailing lists by crossing off the names of persons to whom mail can not be delivered or forwarded, add the correct street, rural route, or box number, correct initials and, when two or more names appear at any one address, the head of the family may be indicated, if known. New names shall not be added to the list. A charge of sixty cents an hour is made for this service.—*Exchange*.

## Lithographers Hold Twentieth Annual Convention

By HARRY HILLMAN

**W**ITH all the fervor and zeal of a real, genuine old-time religious revival the National Association of Employing Lithographers put over its objective at Briarcliff Manor, New York, on the evening of Wednesday, May 20. The leaders of the association had wisely devoted the entire program for the evening to the Lithographic Technical Foundation, and had set a definite goal, to secure subscriptions totaling \$100,000 during the days the convention was in progress. So enthusiastic were all those present that they refused to adjourn the meeting at the time set, gave up the dancing party which was to follow, and set themselves to the task of seeing that the subscriptions were received there and then. And the ladies, God bless 'em, were with them heart and soul from beginning to end, even insisting on joining in with their personal subscriptions toward the work which is so important and means so much for the future of the lithographic industry.

We must give the lithographers credit for knowing how to choose an ideal spot for a convention. Beautifully situated on the east bank of the Hudson, away from the noises, confusion and counter attractions of a large city, Briarcliff Manor surely is one of God's favored spots. Convention sessions were carefully arranged so as to allow ample time for enjoying all the opportunities offered for recreation, thus breaking up the customary dull grind of continued close application to business affairs, yet giving sufficient time for all the important features that concern the welfare of those in the industry.

The business sessions of the convention were held in the morning, starting at nine o'clock and continuing until just after noon. At the opening session, Tuesday morning, May 19, the regular preliminary business was quickly disposed of, thanks to good advance planning. The welcoming address, the roll call, reading of the minutes of the previous meeting, the treasurer's and secretary's reports preceded the report of the employment bureau and the report and discussion of business conditions, then followed the appointment of committees. The meeting was then thrown open and President Deutsch delivered his address.

Wednesday and Thursday mornings were also given over to the consideration of business matters affecting the association and its members. Such features as the reports of the committees on freight classification, standards of practice, postal rates, cost accounting, advertising, group insurance, paper standardization, educational work, also the election of directors, and other matters filled the two sessions. Thus the evenings were left clear for the two outstanding subjects and

for the annual banquet, which took place on Thursday evening. Those who wanted to stay over Friday had the opportunity to witness the golf tournament and enjoy some of the automobile rides through the surrounding country.

One of the two outstanding subjects mentioned was "Marketing Lithography." Tuesday evening was given over wholly to the consideration of this important topic. Presiding in his usual able manner, President Deutsch briefly explained the object of the session and introduced as the first speaker O. C. Harn, chairman of the Sales Committee and advertising manager of the National Lead Company, who in a manner that was forceful and convincing told of the results of co-operative effort in the paint and varnish trades. Mr. Harn stressed one vital point—that in order to attain success in any effort it is essential that there be a definite purpose, a definite objective. He described how the paint and varnish industry took hold of the problem of co-operative advertising, inaugurated its campaign of educating the consumer, using the well known slogan, "Save the Surface, and You Save All," and gave illustrations showing how the campaign has benefited not only paint dealers and manufacturers but also the consumer by greatly reducing the expense of repairs and eliminating much of the waste that could be attributed to neglecting the protection of the surface.

Then followed another illuminating address by Harry R. Wellman, professor of marketing at the Amos Tuck School of Administration and Finance, of

Dartmouth College. Mr. Wellman, above all, is a practical advertiser who not only has studied the problems of marketing in all their ramifications, but has also controlled large appropriations and put over big advertising campaigns. He therefore spoke, not according to the usual conception of what a professor's talk would be, not from a theoretical standpoint, but from the viewpoint of the man who actually faces and is forced to solve the everyday problems in the field of business. Having used lithography extensively he gave lithographers many things to think over after they were free from other details of the convention. Next month in our department known as The Inland Offset Lithographer we hope to give more space to his address.

Wednesday evening brought the subject that has been uppermost in the minds of lithographers all over the country for many months past—the Lithographic Technical Foundation. Alfred B. Rode, the man who conceived the idea and who was elected to the position of president of The Lithographic Technical Foundation, Incorporated, after it was formed and started on its way, was chairman of the meeting. With a brief but forceful account of the evolution of the foundation Mr. Rode paved the way for the other speakers



Joseph Deutsch

Reelected president of the National Association of Employing Lithographers for the third term in recognition of his effective work and his untiring efforts on behalf of the association.



Delegates and Visitors at the Lithographers' Convention, Briarcliff Lodge, May 19 to 21, 1925

whom he introduced. As the progress of this work has been reported in preceding issues of this journal, and additional matter is given on another page of this issue, we will not go into those details here. Suffice it to say that the manner in which the speakers emphasized the various phases of the plan thrilled the audience to such an extent that the sum mentioned in the opening paragraph was subscribed with a readiness that was extremely encouraging to those who are devoting so much of their time and effort to the work.

The first speaker introduced was R. V. Mitchell, president of the Harris Automatic Press Company and vice-president of the foundation. In his inimitable manner, and with his usual eloquence, Mr. Mitchell told the whole story and emphasized the opportunity that was offered to all in the industry. A. E. Broadston, superintendent of the lithographic division of the United States Playing Card Company, told of the possibilities of the research phase of the foundation. Dean Herman Schneider, of the University of Cincinnati and chairman of the Committee on Education, covered the whole subject in detail, telling of the plans for carrying on the research work in the laboratories of the University, and of how the educational work will be conducted, illustrating the benefits to be derived by telling how the plans have worked out in some other industries that have adopted the scheme of coöordinated education. Percival Dewitt Oviatt, the general counsel of the association, a master orator, delivered an inspiring address summing up the advantages that would accrue to the entire industry, telling of the remarkable step the lithographers were taking, and closing with an eloquent plea for whole-hearted support for the movement. Chairman Rode introduced Dr. Layton S. Hawkins, who has been chosen for the important position of managing director of education. Then Mr. Deutsch, the chairman of the National Endowment Fund Campaign Committee, told of the work already accomplished, of the meetings that have been held in different cities and those to be held in other parts, and also of the amount subscribed up to that time. He then adopted the role of a second Billy Sunday, making an earnest plea for continued support, emphasizing the duty each one in the industry owes to the industry as a whole. The proof of his persuasive power was given in the response to his plea and in the manner in which the subscriptions poured in, the goal of \$100,000 being subscribed before the meeting adjourned.

Thursday, the closing day, brought the gala event, the annual banquet with entertainment provided by the New York group. Only one speaker was scheduled on the program, Dean Herman Schneider, of the University of Cincinnati, who held his audience spellbound while he told of the wonders accomplished by scientific research, and of the unlimited possibilities which the future holds in store. In concluding his talk Dean Schneider made a practical application by showing how the research work planned by the lithographers would solve many of the problems with which they were confronted, and would mean much for the future advancement of the industry.

As a closing announcement President Deutsch stated that the subscriptions received the night before had been increased of \$114,850, making about \$500,000 subscribed to date.

A surprise was sprung on President Deutsch when Mr. Oviatt presented the following resolution, which was unanimously adopted by a rising vote:

The Lithographic Technical Foundation and Joseph Deutsch are, and ever will be, closely associated in the minds and hearts of all lithographers. Disdaining the demands of business, indifferent to the claims of rest and recreation and health, and without thought of the money he is spending, he is devoting his days and nights—time intended for work, and time intended for leisure—to the establishment of this new and splendid institution.

Unconsciously he has been building for himself a monument which will endure, not only to tell of what a man once did, but a monument which shall be a living, breathing force and influence for good, carrying on in perpetuity, we hope, the work for which it was conceived. It is such a monument which he should have—no mere cold record of things once done and ended, but something pulsating with life—a thing carrying on good and generous deeds, a monument matching the man, an instrument devoting itself unselfishly to unselfish ends; not a monument to tell the virtues of a man, but one to re-enact those virtues on another and larger stage. The man and monument are faithful counterparts, and both display the same exalted plane of conduct and unselfish service.

In another year we shall be confronted with the task of measuring in some imperfect way our debt for the things he has done for us, and we shall inadequately express our thanks for his constant kindness and generosity. That is no part, however, of our present purpose. Here we are merely acknowledging for ourselves the accumulating obligation of the associated trades of which we are a part. We seek to show the virtue of appreciation and to feel the satisfaction which comes with a confession of gratitude.

This man is a rare combination of head and heart and of qualities which evoke affection. He is "as generous as autumn, as hospitable as summer, and as tender as a perfect day in June."

#### Sidelights on the Convention

By "SULLY"

White Sulphur Springs in 1923; Del Monte, California, in 1924, and Briarcliff Lodge, Briarcliff Manor, New York, in 1925! Where next? It looks as if some committees in the National Association of Employing Lithographers have a happy faculty of selecting the garden spots of the country for the members to visit. Surely it will be hard to beat the three places mentioned for such meetings. But—who knows!

It has been some years since the familiar features of Gus Parker have been seen at a lithographers' convention, but he was there, and with him one of his big, manly looking sons. Who does not remember the man who put the Parker process plates on the market and how popular they were? Gus no longer makes plates for the trade, but guides the destinies of the Parker Metal Decorating Company, of Baltimore, and is making a big success of it.

What an opportunity for profitable investment the Lithographic Technical Foundation, Incorporated, presents to the whole graphic arts field. It is the most impressive, the most far-reaching movement, that has ever been attempted in this or any other country, and the whole craft will benefit by this movement in ways that are almost inconceivable at this time. At the Wednesday evening meeting one hundred thousand dollars was subscribed by the visiting members and those of the allied industries attending the convention. The total so far is almost half a million dollars. Joseph Deutsch, the president of the association, says it will reach a million before the drive is over, and it certainly looks as if his prediction is an absolute certainty. Get in the band wagon while the going is good! You will be sorry if you don't have your name enrolled for a substantial amount.

One of the interested visitors to the convention was Alfred F. Blades, of Blades, East & Blades, of London, England. His firm, the first to install a Harris offset press in that country, has never been sorry for it. When Alfred F. Harris, the vice-president and general manager of the Harris company, went to England with three of the Harris presses and visited Mr. Blades' establishment, he was asked if a certain job of work could be done on the Harris press. He said it could and installed one of the presses. The result was all that was required, and Mr. Harris was asked how quickly he could get another press there. He said he would have to cable his company. "Why," said Mr. Blades, "you have another one on the dock. My man saw it there when he went down to get this first one." So the second press was installed the next day. Now they have a battery of them.

It was good to see so many familiar faces at this, one of the most successful conventions ever held by the National Association of Employing Lithographers. Among the visitors connected with the allied industries were Frank B. Wiborg, of the Ault & Wiborg Company; Ed. Sinclair and John Carroll, of the Sinclair & Carroll Company; James A. Gilbert, president of the Dexter Folder Company; R. V. Mitchell, president of the Harris Automatic Press Company, one of the hardest and most sincere workers for the success of the foundation. With him was A. F. Harris, the vice-president and general manager of the Harris Automatic Press Company; H. A. Porter, the sales manager; A. S. Harris, W. G. Loomis and J. W. Valiant. The Miehle Printing Press & Manufacturing Company was represented by E. J. O'Hayer, vice-president, and by Messrs. Craig Spicher, W. L. Scanlin and Russell Kelly. Charles P. Titsworth and Mr. Jamison, of the Premier & Potter Printing Press Company, were in attendance during the entire convention. Also P. Sommer and William Westphal, of the National Varnish Company; Peter A. Voight, of the Charles Eneu Johnson Company; Ed. Meserole, of the Indiana Chemical Company; Philip Ruxton, president of Philip Ruxton, Incorporated, and Charles F. Clarkson, the sales manager; Mr. Stechert, of the Typon Reflex Paper Company; Charles Drury Jacobs, whose watermarked papers are known throughout the country; Joe McKinley, of McKinley & Co., Cincinnati; Thomas W. Hall, president of the Thomas W. Hall Company, and Mr. Stevens, the vice-president; Mr. Bainbridge, of the Goodrich Company; Albert J. Ford, general manager, and Julius Kallsen, sales manager, of the Fuchs & Lang Manufacturing Company; Walter Conlon, of the Crescent Ink & Color Company; E. J. Wessels, managing director of Robert Reiner, Incorporated, and a host of others.

Meeting Frank B. Wiborg recalled a luncheon that was given at the Union League Club, New York, on April 30, in honor of his seventieth birthday, and also the fifty-fourth birthday of H. C. Mackenzie. A number of the close friends

of these two men were present. After lunch Mr. Wiborg was called on for a few remarks and responded by giving an interesting account of the development of printing and of its importance in the world today. He expressed the hope that an endowed institution offering instruction in all the various branches of this industry might be established in this country. He referred particularly to the London School of Printing & Kindred Trades, established two years ago, as a conspicuous example of what can be done. This school, financed in part by the London County Council, and under the able superintendence of J. R. Riddell, has an attendance of more than 2,500, both natives and foreigners, and is productive of incalculable good.

"That's good!" seemed to be a familiar expression at the convention. It may have had reference to the teeing off of the first ball on the golf course, the sampling of the mineral waters or to one of the various souvenirs given away to the visitors. One never can tell.

#### A New Process

The investigations of Ronald Trist towards a new printing process have been referred to on several occasions, but very little information has been forthcoming. The use of the known property of an amalgam to repel ink has been recognized as a feature of the idea; if a copper plate is exposed to the action of mercury an amalgam is formed, and where this compound exists printing ink is repelled.

A method by means of which a printing surface of this character may be produced is described by Arthur Ronald Trist, Dinneford House, 12, Clipstone street, London, W.1, in a patent specification No. 225,928/1923. The following are the details:

"The invention relates to the preparation of mercurial printing surfaces in which the printing areas of the plate are formed of metal which will not amalgamate with mercury, whilst the ink-repelling areas are formed of a metal which can be mercurized. As the mercurized metal of which the ink-repelling areas are formed is wholly supported and maintained in position by a metal unaffected by mercury, there is no tendency for the mercurized metal to be removed."

"A flat iron plate is given, by electrical deposition, a layer of nickel, say one one-thousandth of an inch in thickness. The nickel surface is coated with bichromated fish glue enamel and a print is taken from a negative. After exposure the print is developed and baked in well known manner. The plate bearing the baked bichromated fish glue enamel picture is then treated with perchlorid of iron or a similar etching agent, until the thickness of the nickel is locally reduced from one one-thousandth of an inch to between five and six ten-thousandths.

"The plate is then washed and the exposed areas immediately electro-deposited with some metal with which mercury will amalgamate, such as copper, silver or gold, or preferably copper and silver successively. The baked bichromated fish glue enamel is then removed by means of a suitable alkali and the plate is treated with metallic mercury, which will form mercurized areas at those parts where the copper, silver or gold deposit is situated.

"It is essential that the material deposited after the etching treatment shall produce the non-printing areas, inasmuch as when such deposit is effected a slight upstanding ridge is formed about each individual area deposited. This ridge, however, is quickly amalgamated and removed by the mercury treatment, resulting in a truly planographic printing surface."

—*The Caxton Magazine.*

EVERY really able man considers his work, however much admired, as far short of what it should be.—*Emerson.*

# The Lithographic Technical Foundation

Reports of Progress and Good Cheer



GREETINGS in the interest of the Lithographic Technical Foundation were held in Cleveland on April 14; Detroit, April 21; Chicago, April 27; Milwaukee, May 11. At the Cleveland meeting R. V. Mitchell, chairman of the district, announced that the Harris Automatic Press Company, of which he is president, increased its subscription by an additional \$15,000, making a total of \$25,000. Speakers at the Cleveland meeting were Joseph Deutsch, national chairman of the Endowment Fund Campaign Committee; A. E. Broadston, of the Research Committee of the foundation; Prof. H. L. Briggs, director of vocational training in the Cleveland public schools; R. V. Mitchell; and Vernon Charnley, of the Morgan Lithographing Company. Mr. Mitchell, who is vice-president of the foundation and a member of the Education Committee, outlined the plans for inaugurating coöperative training in secondary schools and colleges in connection with lithographic plants in the various zones. Mr. Mitchell stressed the point that no money is to be invested by the foundation in brick or mortar, but that the educational work will be done in existing school plants, thereby increasing their usefulness to the respective communities.

The chairman of the Detroit area, C. W. Stubbs, president of The Stubbs Company, presided at the Detroit dinner, at which the speakers were Mr. Deutsch and Mr. Broadston.

One hundred and twenty-odd representatives of the lithographic and related industries attended the Chicago dinner at the La Salle Hotel on April 27. In the absence of Chairman George R. Meyercord, who is recovering from a recent operation, E. H. Macoy, president of the National Printing & Engraving Company, presided at the meeting. A. O. Johnson, secretary-treasurer of The Meyercord Company, delivered a greeting from Mr. Meyercord, which had for its climax announcement that the subscription of the company will be increased from \$2,500 to \$8,500, which was later enlarged to \$10,000.

Mr. Broadston told of the many vexing problems of the industry which the research department at the University of Cincinnati will investigate. He stated that the first activity of the department will be directed toward discovering, and if possible, eliminating the chemical element in paper responsible for reactions to moisture. Mr. Mitchell explained in detail the coöperative educational plan, and Mr. Deutsch appealed to his audience to get behind the endowment fund campaign with personal pledges and with service. Shortly after the meeting Mr. Deutsch announced that Chicago had passed the half-way mark of the \$80,000 quota, with important groups and related industries yet to be heard from.

A summary of Mr. Broadston's address follows:

In every branch of endeavor there comes a time when those alert to its dormant possibilities are aroused to action. At this time more than seventy different industries in the country are being subjected to scientific investigation in order to ascertain the highest possible degree of development and production. This same line of research is being carried on in every foreign country, and all about us we see the results in every line of human activity. Abstract and industrial research are responsible for the everyday comforts we now enjoy in our homes and shops, in our modes of transportation and communication. Our modern buildings, machinery, chemistry, the arts and sciences in general, and so on *ad infinitum*, are results of painstaking investigation. Practically nothing is of accidental accomplishment.

Realizing this, a few of the leaders in the lithographic industry some eighteen months ago undertook the task of establishing a

scientific investigation of the fundamental principles of lithography. Convinced that the findings or result of such investigation when applied to the art in practice would be of inestimable value, an organization known as the Lithographic Technical Foundation was incorporated under the laws of Delaware, with Alfred B. Rode as its president. The activities of the foundation are to be of a dual nature, one branch being devoted to research, the other to education.

Much progress, due somewhat to individual application, has been made since Senefelder gave his invention to the world, but the hazards of the business justify the attempt to master its uncertainties. It is the intention to examine every commodity, process, etc., entering into the manufacture of lithographic products, to determine the possibilities of improvement.

Due to previous accomplishment in scientific and industrial research work, the University of Cincinnati was selected as the site of the research laboratory, where under the leadership of Dean Herman Schneider and the guidance of the research committee, composed of Le Roy Latham, chairman; H. A. Bernhardt and A. E. Broadston, the work will be carried on by Prof. Robert Finlay Reed and his assistants. Professor Reed was chosen for this responsible work because of his wide experience in this line; he enjoys the confidence of all who are closely associated with him. With Dean Schneider, whose fame as the originator of successful coöperative education is international, at the head, one of the finest laboratories and scientific research libraries in the country at his disposal, and numerous specialist professors for consultation and advice for his assistance, the result of the undertaking is not in doubt.

Paper being, in the opinion of the research committee in control of the program, one of the most important items to consider, work was begun on it March 1. We hope to so stabilize the sheet as to render it practically immune to short sudden changes in relative humidity conditions. By this accomplishment much loss of time and finished production will be avoided and a higher quality of work will result in close color register, particularly in large sheets. The most favorable humidity conditions for various grades of paper and proper humidity control will be determined. All conceivable data as to the construction, habits and control of paper fiber will be determined scientifically, and this and other information will be imparted to those at work and in training under the educational plan for application in production.

Zinc and aluminum plates will be examined carefully in an effort to refine the grades now in use, which, in the case of zinc, is often very poor. Substitutes yielding better results may be found, or an alloy of the two metals may be adopted.

The rubber blanket used on the offset press, a very troublesome factor in offset production, may be replaced entirely by a rubberless compound already under consideration. This compound has been found to stand the test of any solvents at present in use in lithographic work.

And so the inks in use, particularly those that pile on the plate or blanket, pigments of true photographic value to be used by the sketch artist, dyes for dry plates and filters to produce more faithful color sensation negatives, better substitutes for chromic acid than now in use, resists for photographic prints on metal, in fact every phase of the art, will ultimately be subjected to investigation.

We can not know or understand our business and work too well or well enough to make further research superfluous. Knowledge charts the way to goals never anticipated. Information in one direction lights the way into other channels.

This idea has appealed to many who are but indirectly connected with the lithographic industry; everywhere the paper manufacturer, the inkmaker, the press builder and other allied industries have voluntarily given their financial and moral support to the undertaking.

Surely then, we as lithographers, vitally and directly concerned and interested in the progress of our business, will aid this movement in every possible way. The question we should ask ourselves should not be, "How much shall I give?" but rather, "How much dare I withhold?"

### An Interview With Joseph Deutsch

Joseph Deutsch, president of the Edwards & Deutsch Lithographing Company, Chicago and Milwaukee, is also national chairman of the Endowment Campaign Committee of the Lithographic Technical Foundation. He is as such directing the appeal being made to the lithographic and related industries for an endowment fund of \$600,000. He is most optimistic of the success of this movement. During a recent interview he said:

"We have had overwhelming evidence of appreciation of the great need in our industry for scientific research and for the training of intelligent executives and workmen, which our program contemplates.

"The seven cities in which meetings have been held and where signed pledges aggregating over \$160,000 have been obtained, have not by any means completed their contribution to the endowment fund. In fact, I dislike at this time to give out for publication figures of the progress made toward our \$600,000 goal. It is not fair to the communities. In a great many instances we know of large pledges which are now being considered by important leaders in our industry and the allied trades, and which will eventually be made.

"At this time meetings have been held in St. Louis, Cincinnati, Pittsburgh, Rochester, Cleveland, Detroit and Chicago. The Chicago canvass is less than one-half completed and more than one-half of the quota is in hand. In all the other cities our chairmen are following through and report indications of further subscriptions that will aggregate a large amount.

"It can not be otherwise. What scientific research has done for industries in this country and abroad it can do for lithography. Everywhere there is agreement that out of our laboratory at the University of Cincinnati, which began operation March 1, will come formulas and processes that will diminish, if not eliminate, our production problems to a point where lithography will be shorn of its griefs. With trained scientific minds working to solve fundamental problems, a brighter day dawns for lithography.

"Equally high hopes are held for the coöperative educational plan. What Dean Schneider has so splendidly done in the College of Engineering and Commerce at the University of Cincinnati in many other industries, our Committee on Education believes can be done in the secondary schools and in other universities for the aristocrat of the graphic arts. At the Cleveland meeting, which I attended, Prof. H. L. Briggs, director of vocational training in the public schools of that city, said that the school system there will welcome lithographic classes when backed by the foundation endowment fund to insure continuance and permanency.

"Incidentally Professor Briggs, I think, summed up in a sentence what the foundation will accomplish when he said: 'Your research department will give you tools to work with and your coöperative educational plan will furnish competent workmen to use the tools.'

"I am greatly encouraged by the results to date. We have had ample evidence that the related industries will coöperate with us and contribute liberally. There is no doubt about where our own industry stands. With the continued whole-hearted and enthusiastic support of the men who have accepted posts as chairmen in the various cities, there is no possibility of failure. The Lithographic Technical Foundation is assured; subscribers to the endowment fund will forever constitute a roll of honor in our industry."

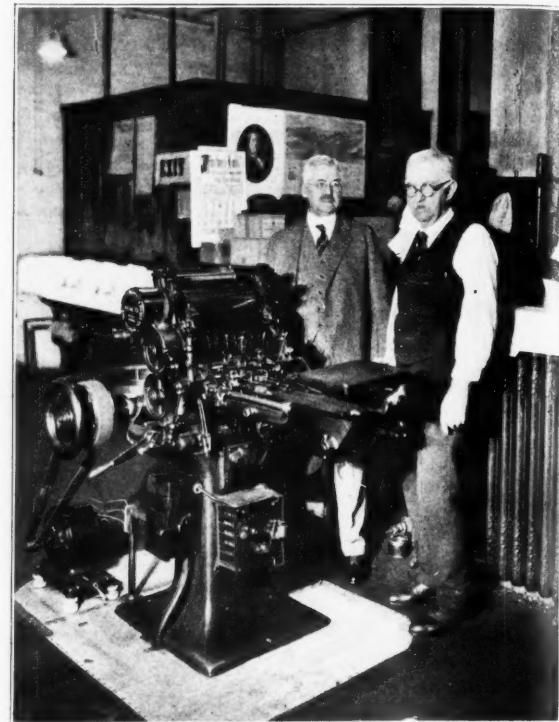


DID you ever stop to think that your foremen or your superintendent or even your stenographers might bring business to your office if you only encouraged them to do it—and paid them a commission on their business if necessary?

### The First Harris Press Built

The illustration below has some historic value. Taken February 25, 1925, it shows the first Harris press built; it shows the first automatically fed press ever sold in Cleveland; it shows Mr. Rafferty, of The Brooks Company, Cleveland, who bought the press, and it shows A. F. Harris, who sold it to Mr. Rafferty in 1896. Let Mr. Rafferty tell the rest of the story:

Mr. Harris and his brother had just finished this new-fangled thing, this automatically fed press. Up from Niles they came with it, offering to show any one by actual demonstration that another "impossible" thing had been accomplished. They went to see the late Mr. Savage, who headed the J. B. Savage Company. When told that "here was a press that would make thousands of impres-



The First Harris Press Built

sions an hour," Mr. Savage promptly ordered them out of the plant with the word "crazy." Over to The Brooks Company they came, where they found me skeptical but interested.

We set up the machine, and I gave the Harris brothers two jobs, a small emblem in line and a halftone job. No trouble was experienced with the line job, but the fun started with the screen job. Neither of the Harris boys knew there was such a thing as "worn plates." This one, having been used, did not make any impression whatever on the paper. This puzzled them both, as they had always used new cuts. They figured it out that a piece of paper or two under the padding of the impression cylinder would force the paper against the plate.

Whenever our backs were turned one of the boys would stick pieces of paper on the cylinder, and the other would keep his eye on me. But once I came back too soon. I figured that they were inexperienced in this work and offered to help them. This was the first they knew that compensating for worn plates was legitimate.

And so the presses started. I gave them a thousand envelopes "to spoil," but in about ten minutes the entire run was off. I gave them another thousand and called to Mr. Brooks to come down from his office and see the thing. He hollered down that he would do so in half an hour or so. I called back that it would be too late in a half hour, as I didn't have enough envelopes in the place to keep the machine going. So he came down and we bought the press. And last week we sold it. A companion has gone; I'm sorry sometimes that there are such things as progress or improvements.

## COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

### How to Estimate Printing

#### LESSON No. 8

Although the purpose of these lessons is to give the printing estimator a thorough preparation for his job — to acquaint him with every possible detail which will enhance his work — necessity on one hand and a consideration for the work of others demand that we keep within practical limits of estimating requirements. Granted, it would be preferable if the estimator could qualify as an expert in every branch of the trade. Such is not possible, however; the time for preparation would be too short, as the time of usefulness necessarily is limited by a man's allotted years of life. Nor is such a preparation necessary, as those who have gone before us have left their footprints on the path; have recorded their trials and tribulations in the form of experiences in printed books, which are always at our disposal and service if we will only give a few minutes of our time for their close study. We therefore recommend the following as a practical library of value to the printing estimator who wishes a thorough preparation for his job:

- Imposition, by F. J. Trezise.
- Stonework, by Vernon Possnett.
- Type and Copy Computer, by S. A. Bartels.
- Modern Printing, by John Southward.
- Vest Pocket Manual of Printing.
- Color and Its Application, by M. Luckiesh.
- Color and Its Application to Printing, by E. C. Andrews.
- Color and Its Distribution in Printing and How to Estimate Ink, by E. C. Andrews.
- The Practice of Presswork, by Craig R. Spicher.
- Bookbinding, by John J. Pleger.
- From Paper Mill to Pressroom, by William B. Wheelwright.
- Modern Pulp and Papermaking, by G. S. Witham, Sr.
- Paper and Its Uses, by Edward A. Dawe.
- Plate Printing and Die Stamping, by Robert F. Salade.
- Printing Types, Their History, Forms and Use, by D. B. Updike.
- Proportional Size Finder, by Ralph Landenberger.
- Electrotyping, by C. S. Partridge.
- Commercial Engraving and Printing, by C. W. Hackleman.
- Process and Practice of Photoengraving, by Harry A. Groesbeck.
- Line Photoengraving, by William Gamble.
- Estimating Hints for Printing, by R. T. Porte.

These books may be obtained through the book department of The Inland Printer Company.

The printing estimator also should be a constant reader of the departments of THE INLAND PRINTER devoted to pressroom and photomechanical methods. In these departments practical information of much value is given every month.

**EMBOSSING.**—The theory and practice of embossing, in its general term, is to place two dies, a male and a female die, so as to fit exactly into each other when brought closely together.

Any material with sufficiently long fiber placed between these dies at the time of such contact naturally would be impressed with the design of the dies and would carry it in raised or embossed form.

Embossing, according to the definition of the Standard dictionary, is "the act, art or process of producing figures or designs in relief, or of ornamenting with raised work."

Embossed work, judiciously applied and carefully executed, gives a distinction and finish to the printed product that no other process in the art of printing can equal; conversely, injudiciously applied and executed without care and skill, nothing in the art more loudly proclaims the blundering amateur. Therefore, embossing should not be attempted by any one lacking in materials, equipment and skill. It is far better and decidedly cheaper to "trade it out" to some one prepared to do the work properly.

In the larger cities there are printers specializing in high-grade embossing. In Chicago, for instance, the H. O. Berger Company is specializing in hot embossing with machinery of the highest degree of productivity and has designers and die-makers trained for this service. Before making any estimate on embossing work the printing estimator should ascertain whether or not his plant is equipped to handle such work. If not, put the matter up to the management and have the work "traded out" where possible; he then may obtain the price of the work from the trade or specialty embossing plant.

An admirable article on embossing appears in THE INLAND PRINTER for November, 1924, page 225, written by Eugene St. John. It covers practically every point necessary for the estimator to know; we will in this lesson cover only the latest developments and such cost items as must be figured for this work.

The first item of cost is the female die, which should be an electrotype or a nickeltype mounted on solid metal. The price of this electrotype or nickeltype depends on its size; it should be obtained from the electrotypewriter.

The plates may also be made by utilizing Baker's patent transfer paper. This is a special transfer paper holding a layer of soft brown waterproof composition. John Southward describes this process as follows in "Modern Printing":

An impression of a type form picks up the brown composition from all points touched by the surface of the type. The design thus made upon the transfer paper is then transferred to the surface of a sheet of zinc, and the metal is exposed to the action of Baker's zinc etchant solution. This remarkable chemical product quickly eats away the metal not covered by the brown composition. In twenty minutes sufficient depth is sunk for all ordinary

embossing purposes, such as catalogue covers and note paper headings. If for cardboards or very stiff material, the plate is further exposed to the action of the etchant for about fifteen minutes. The same process answers for brass and steel dies.

A good mount for these plates can be made by casting a base a pica lower than type high, using old type metal, or stereotypers' metal. Or a flat piece of iron three-quarters of an inch in thickness may be used. The embossing plate can be fixed to the metal in the following manner: Smear a piece of common printing paper both sides with molten pitch as evenly as possible, place the paper so covered between the mount and the plate, and press in a hand press. The plate will then hold for a long run. Before placing the covered paper it is as well to heat it to make the pitch quite soft. Gutta-percha dissolved in benzine or turpentine may be spread upon the common printing paper and left to dry. This can be stored and is always ready for use. The pitch-covered paper is difficult to store, because of the "running" nature of the pitch. All the sheets stick together on any exposure to heat. Of course, the gutta-percha covered paper must be heated before being placed between die and metal mount.

To make the male die Stewart's embossing board may be used both as a time and a money saver. A piece of this board big enough to cover the design is wet thoroughly on both sides; when the board has absorbed this moisture it will be pliable and easy to handle. An impression of the female die is made on the tympan upon which the moistened board is placed; then a piece of French folio or tissue saturated with machine oil is placed on top of the board, and two or three impressions taken; the oiled paper is then replaced with a sheet of medium-weight writing paper. If it is found that the male die thus made is not deep enough to fill the female die, another piece of board, treated in similar manner, is placed on top of the first piece. If any part of the design, such as fine lines and small type, is found to be weak, such parts are overlaid by pasting a piece or two of print paper on the first piece of board before the second piece is pasted on.

To harden the male die, the press may be started running on soft news-print. The moisture thus squeezed out of the die will be absorbed by the paper.

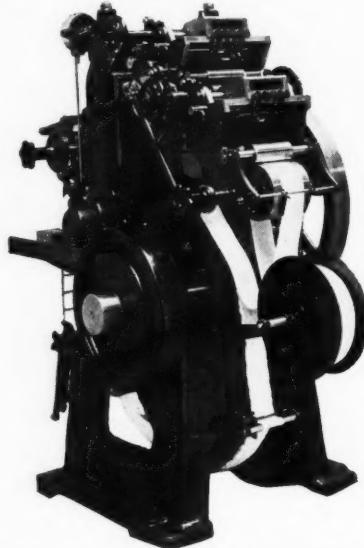
As soon as the second board has conformed to the female die and is hard enough to work, the edges are cut away to within a quarter inch of the design, beveled outward. When a sheet of soft paper is pasted to the die and the guides are set, the form is ready to run. However, if the stock is a heavy cardboard, or even a heavy cover paper, the form should be allowed more time to harden.

This is the makeready of an embossed job. Sometimes the female die may be made so deep that the stock will break in feeding. If this is general, it is necessary to lessen the impression, which will increase the makeready time. An ordinary catalogue cover with one or two lines and a border embossed can be made ready in an hour. With heavier plates it will, of course, take more time. It may, therefore, be necessary to consult the pressroom foreman or the superintendent to find out what time to allow for this makeready. As good embossing requires heavy presses, such as the Universals or the Colts, the press run should be figured at a production of five hundred or six hundred impressions an hour.

*The Ellis Embossing System.*—For some years Walter J. Ellis, of New York city, has been marketing a patented system of embossing and diemaking. In this system both dies are made simultaneously. The time required is as follows, according to a statement made by Mr. Ellis to this writer: Square borders, any size and width, thirty minutes; square panels with beveled edges, fifteen minutes; bold lettering, twenty-four or more points high, five minutes a letter; fancy corners and similar matter, five minutes each. Five more minutes may be required to get an even impression, after which the job is ready to run. Steel die or shallow effects, such as for letter-heads, cards and announcements, may be made in fifteen minutes, with another fifteen minutes required for makeready.

*Process Embossing.*—Although this designation has been outlawed by the Federal Trade Commission, we take the liberty to use it here, as we can not think of any other designation which so adequately tells the story. If embossing is what the Standard dictionary calls it, as quoted above, no more adequate designation is possible, the Federal Trade Commission to the contrary notwithstanding; because by sprinkling resin over the newly printed surfaces and then running them through a machine in which heat is the main factor of production the letters or the design are slightly raised as if embossed, the color at the same time being changed from dull to gloss. It is the cheapest known method of embossing, and when done properly gives quite satisfactory results. About six hundred sheets can be run through the machine an hour. As this is done after the job is printed, it is an extra cost item against the job. Although no accurate hour costs are available for these machines, it has been ascertained that \$1 a hundred, \$3.50 for five hundred, and \$6 a thousand, will give a fair profit to the printer. This, of course, is additional to the printing price.

*Automatic Seal and Label Embossing.*—To produce seals and labels in quantities, automatic presses have been invented. They print in one or two colors, emboss, cut, and crease, in one operation, all kinds of plain or fancy seals, labels and boxes, and are especially adapted for the making of high-grade



Rear View of the Two-Color K. & G. Seal and Label Press

fancy gold, silver or metal embossed labels used by confectioners, perfumers, silk and textile manufacturers, etc. The maximum embossing sizes are: Two colors,  $4\frac{1}{4}$  by  $4\frac{3}{4}$ ; one color,  $4\frac{1}{2}$  by  $4\frac{3}{4}$ ,  $6\frac{1}{8}$  by  $7\frac{1}{8}$  and  $7\frac{1}{8}$  by  $9\frac{1}{8}$ .

There are, of course, no hour costs obtainable for these machines at the present time. To estimate production costs is, therefore, a difficult matter. One unskilled man is required to tend to the machines to stack and remove finished labels, etc. The cost of the one-color dies ranges from \$2 to \$80 or \$90, according to the number printed on each impression and the nature of the design. As many labels can be printed in one color as the form will hold. Dies for two-color seals or labels will cost from \$12 to \$35 at present prices. Two-color seals or labels, in most instances, can be made only one at a time; in some cases they may be run two-up, never any more. The production of the machines is 3,300 impressions an hour on small surfaces. The makeready time runs from one to three or four hours, according to the nature of the work and the number of dies in the form.

### The Printers of Abilene

#### PART IV

Thomas was very happy when he met the other printers of Abilene that night. He greeted each one with a smile which spoke volumes for the confidence that filled him. He had asked Dick Knox to order dinner for six, and this had been done. He brought two guests, Harry White, Jr., and Earl Tandler, his own superintendent. He couldn't help but notice the questioning looks in the faces of the other three printers when he brought his guests into the room; but when he took his seat at the head of the table he had Harry seated at his right and Earl at his left.

After the dinner he arose with dignity, as if to give his great frame a chance to impress the audience with the importance of the occasion.

"You probably were surprised to get the call for this meeting," he began slowly, modulating his voice so that it could not be heard outside the room; "but you are not any more surprised than I was when I received the information which made this meeting necessary. To relieve your suspense at once, Lowbridge and Dutton have an offer for the General plant and intend to sell it at once. This means that we will have a competitor from the outside about whom we do not know anything. He may be all right, he may not be; most likely he is not. If he is not all right, we may expect another year or two such as the one through which we have just passed, and none of us can afford it. It would ruin us all. I therefore called you together to lay the matter before you and see what could be done to avoid unpleasant consequences."

He then related as fully as he thought necessary what he had done during the afternoon; what Lowbridge had suggested and what McDonald had promised, and what he had agreed to in order to get McDonald's promise.

"I reasoned this way," he said, "that all of you would go to the limit to stop this threatened competition. What I have in mind is this: We organize a stock company to take over the two bankrupt plants, subscribing for the stock we think we can afford to take. No cash money will be required to start with. This will all be furnished by the Old National or by McDonald. But we have to provide for the payment of the money advanced. McDonald is willing to take notes for twenty per cent of the stock we buy, holding the stock as collateral for the rest of the loan. On the notes we pay the regular interest, while the stock is supposed to earn enough to take care of its own interest; if not, we will have to pay the difference. If you are willing, we can notify Lowbridge tomorrow and then go ahead with the organization. What is your pleasure?"

After an animated discussion back and forth it developed that all agreed to the proposition except Tom Clarke. He objected to practically everything.

It had always been Tom's way for as long as any of the other printers could remember. Tom was no longer a young man, probably had never been a young man except in years. His ideas never seemed to fit in with what others thought right. He wanted everything his own way regardless of the majority against him, and wouldn't play, as a rule, unless the others gave in. He was a hard man to work with, especially where coöperation and good will were main factors.

As a competitor he was always dreaded. Whenever he figured on competitive work he cut every imaginable corner. Although he scrupulously maintained the hour-cost prices agreed on, he figured his production so much higher than the others that he invariably was low in his bids and thus got nearly all the jobs that were let on price considerations only.

On non-competitive work, however, he was invariably high. On this class of work he went by the actual cost records and charged all the traffic could bear. His "open order" work,

therefore, was generally diminishing. All this the other printers knew. Although they did not say so openly and did not whisper a word about it to any of his customers, they regarded him as a plain crook who would go any limit to gain his ends. Tom's opposition to any subject proposed by any other member of the printing fraternity of Abilene usually tended to drive the others closer together.

"Thomas insinuated," he said, "that the prospective buyer of the General plant would be a hard man to compete with. Maybe so. But Thomas seems to forget that the man must have money to buy the plant, which does not indicate that he has been selling his work below cost. If he had, he would not have the money."

"True," Thomas assented, "but who says he has earned his money in the printing business? He may have gone broke in the printing business and inherited enough to put him on his feet. Some people are born lucky. However, whether he will be a decent competitor or a bad one we do not know; prudence will dictate the course of preparedness."

"Yes," said Tom, "it may be so; but as your move intends to keep out competition altogether I am not for it. It can't be done."

"That is not the case at all. We do not intend to keep out competition. What we have in mind is far broader than that. We have been six printers in this town for quite a while. Every one of us is equipped to handle a special line of work, but we have followed the old adage, 'Everything from a milk ticket to a catalogue.' It has brought us nowhere. As soon as a tiny storm comes up we are shipwrecked. It is this condition we should try to remove. It is what we propose to do with this new organization. We can not do it without it. In a nutshell, our proposition is: Every one of us select some specialty for which his plant is fitted, and stick to it regardless of everything, refusing entirely to consider work of any kind outside this specialty. Catalogue work is the biggest line in town. Suppose we leave all catalogue work to the reorganized General Printing Company under an experienced sales manager and a dependable production manager. The White plant will be consolidated with the General, so there will be only four others to consider. Let one of these handle commercial work entirely, another law work, a third blank-book and loose-leaf work, and the fourth direct advertising literature. We can do it if we want to, and we'll make money. We are in business to make money; not to see how much we can hurt the other fellow. With a central estimating bureau it can easily be accomplished without a ripple; but we must stick together, we must show the printing buyers of Abilene that we have at last come to our senses."

"I am afraid," said Tom Clarke, "that a move like this will drive all the work out of town as soon as the buyers find out what we are doing. It is a risky proposition, to say the least."

"Now, wait a minute," interposed Sam Hilyard, of Hilyard, Incorporated. Sam was an easy-going fellow, not used to flare up in debate or take much part in any argument; but when he did, his words carried weight. "Our recent experiences have shown us that coöperation is the only sensible way for sensible people. The business men of the city as a whole are tired of our constant knifing of each other. They want the community to be prosperous, and they know from experience that no chain is stronger than its weakest link. Not one of them will be going out of town for his printing when they see we mean business. I am for the proposition."

"And so am I," echoed Dick Knox.

"Regardless of what you say and regardless of your enthusiasm, this proposition analyzed means stifling of competition, pure and simple, and when you do it you are surely inviting ruin. No buyer of printing will stand for it in the long run. It may be true that we are all equipped to handle a certain class

of work; but all of us have machines and other equipment necessary for a general run of printing. What are we going to do with this equipment? Sell it, or junk it? Suppose we do either and after a year or two find that the proposition as we have it before us now is not feasible, what then? I will readily admit that if we could reach such an agreement it would benefit all of us materially; but it seems to me that it is too open to criticism from the outside."

It was Sam Hilyard who took it upon himself to answer Tom's objections. Sam understood that this was a situation which must be handled diplomatically. It would do no good to antagonize any one. Although he mistrusted Tom in this matter, as in any other matter, it was far better to keep him as a friend than as an enemy. He spoke softly, addressing his words directly to Tom.

"There is no question that there is a lot of truth in what you have been saying, Tom," he said. "Looked at from the outside, and even perfunctorily from the inside, the proposition would look like the organization of a trust—it would look as if we were trying to kill off competition. And to a certain extent we may be said to be. But this very killing off of competition will benefit the printing buyer, as it will at the same time benefit us. This may sound like a paradox, but it is nevertheless a fact. Although we have gone through a year of the worst price cutting any one of us has ever encountered, in our hearts we all know that printing costs now are excessive and will remain excessive unless something radical is done. Printing costs must come down. Our hour costs have been growing for years while production has decreased steadily. No matter how loyal the printing buyers of the city may be to Abilene interests, we can not expect them to help us in extending this deplorable condition into the future. Our energy must be devoted to decreasing costs. As this can be done only by increasing the productive time of our plants, there is only one answer—each of us must select some specialty for which his plant is best equipped, and forget about the rest. By this method our men will become more efficient to handle the work, and that will increase their production; our salesmen will no longer be chasing rainbows, but will have a certain line to cover, which will decrease the overhead; our plants will be kept reasonably busy, which will increase the number of productive hours and consequently decrease the hour costs. It may mean that some of our old and useless equipment will have to be junked, but I believe this is the best thing that could happen to us; in fact, it should have happened years ago. Useless machinery only increases the overhead and the hour costs—nothing more or less. Therefore, Tom, when you have given this matter a little sober thought, I am sure you will be found on the right side, with the rest of us."

"Amen," thundered the others.

Tom looked bewildered; his inclination was to add more objections, but when he saw the sentiment was unanimous, he finally gave in. "I'll take as much stock as any of you," he said.

"I was sure of that from the very beginning," said Ed Thomas, with a pleasant smile. "You usually come to terms after you get your objections out of your system. And now," he added, looking from one to another of his guests, "let's come down to cases. I saw when I came in that you wondered why I had brought along Harry White and Earl Tandler. If agreeable to you, these are the men who will run the reorganized General Printing Company. Harry will be the sales manager, and Earl the production manager. I am sure you will agree that a happier choice could not be made. Harry has ambitions, sales ability and experience; Earl is the best production man in this neck of the woods. Any objections?"

They all looked at Tom Clarke.

"It's a little sudden," he said, "and it sounds like gag rule; but I do not believe that a better choice could be made,

so I'm agreeable to your plan. I'm not very hard to get along with, as you have found out many times before."

"Then," said Ed Thomas, "that settled, we have a clear case for the directors of the Association of Commerce tomorrow."

### Is Our Estimating Course Necessary?

A few months ago one of Chicago's leading educational institutions asked five printers to submit bids on the printing of 5,000 copies of five books of 512 pages (sixteen thirty-two page sections) each, to be printed from patent plates on Star English Finish, 36 by 48—90, the printed sheets to be delivered flat to a specified bindery. Stock and plates were furnished by the customer. Each section contained a number of line cuts. The only items to be considered in the estimate were the unpacking of the plates, making up the patent base, placing the pages in the forms, makeready, running, ink, stock handling, packing and delivery. A sample book was delivered to each printer with the specifications.

It would seem that if these printers had known anything about the fundamentals of estimating, the estimates and the bids submitted should not have varied more than ten per cent. But what was the result? The low bid was \$1,850, the high one \$3,600, a difference of nearly one hundred per cent. It is almost inconceivable that such ignorance of the biggest factor in the printing business should exist after all the time spent in trying to educate printers in the subject of estimating.

"Where lies the fault?" you may ask. Right at your own door. Experience has shown that one estimating class after another has died a still death because of lack of interest. It is hard to get an estimating class started; it is harder to keep it going after it is once started.

Happily, we have found a great number of our readers interested in our estimating course. We wish to assure these readers that they will be amply repaid for their time and trouble before the course is completed. It is quite evident that it is sorely needed.

Now, let's see. At least five patent-base forms had to be made up and 2,570 plates placed on these forms. There were eighty thirty-two-page forms to make ready on 38 by 50 presses. The order called for 5,000 copies of the book, or a total of 400,000 impressions. The itemized estimate would therefore look as follows:

Makeup, patent base, five forms, 15 hours, at \$3.....	\$ 45.00
Placing plates on first five forms, 15 hours.....	60.00
Placing plates on seventy-five forms, 75 hours.....	300.00
Makeready, eighty forms, 400 hours.....	1,600.00
Running, 400 hours.....	1,600.00
Ink, 500 pounds, at 30 cents.....	150.00
Stock handling, 40 cents a thousand sheets.....	80.00
Packing and delivery.....	50.00
<hr/>	
Total cost .....	\$3,885.00
Twenty-five per cent profit.....	971.25
<hr/>	
	\$4,856.25

We have been informed by one of the largest printing buyers in Chicago that of the horde of printing salesmen calling on him only one or two have enough knowledge of estimating to be able to discuss intelligently the cost and production possibilities of a sixty-four-inch press. Still we wonder that a number of former printing orders have gone to the lithographers. Would it not be well for employers to make a peremptory demand on their salesmen to devote some of their idle time to studying this course? It is no excuse that they don't know anything about printing. In the first place, they ought to be ashamed to make such an admission; in the second place, they ought to know that they can't successfully sell what they don't know anything about. Make them learn something about both printing and estimating. They will serve you better if they know what they are talking about.

# What Can Printing Do for Business?

*Announcement of Awards in Contest*

By THE EDITOR



In its issue for February THE INLAND PRINTER announced a contest on the subject, "What Can Printing Do for Business?" For the best answers prizes were offered as follows: First, \$50; second, \$25, and the next five, \$5 each. The judges are prominent in the printing industry and are members of the United Typothetae of America Committee on Marketing: A. L. Lewis, of the Southam Press, Limited, Toronto; B. B. Eisenberg, of the Corday & Gross Company, Cleveland, and Frank J. Smith, of the John P. Smith Printing Company, Rochester, New York.

The purpose of the contest was to coöperate with the Committee on Marketing in the important yet difficult work it is doing and to endeavor to bring out, if possible, a satisfactory answer to the question the committee wants answered. As stated in the editorial pages of our April issue, we were disappointed in the number of entries in this contest, only sixteen replies having been received. Whether this is due to indifference, lack of interest, or some other cause, we are unable to say. The answers that were received, however, present considerable food for thought, and we sincerely trust that the contest itself and the replies published herewith, as well as those to be printed in our July issue, will start printers studying this important question more carefully.

The committee's report speaks for itself. It follows, together with some of the winning entries, all of which are printed without revision beyond what has been necessary to make them conform to our regular style:

### The Committee's Report

*Dear Mr. Hillman:*

Here are the contest letters, the first seven of which we have arranged according to their merit in our opinion. They all treat the subject so inadequately that in placing them we have given preference to those letters which are most constructive, which should prove most helpful to the average printer, and which are most thoughtfully written.

Several of the letters start off very well, but the writers seem to soon lose the thread of thought, get off the subject and end up nowhere. There are others that are very good in spots, but otherwise are so poor they could not be ranked high.

Almost all of the letters seem to deal only with advertising printing, and several we have had to penalize for this. This is particularly true with the one we have placed fourth.

Sincerely yours,

A. L. LEWIS, Chairman; B. B. EISENBERG, FRANK J. SMITH.

### Prize Winners

First Prize, \$50 — Frederick H. Leder, Cleveland, Ohio.  
 Second Prize, \$25 — Albert Highton, Chicago, Illinois.  
 Third Prize, \$5 — C. F. Skelly, Altoona, Pennsylvania.  
 Fourth Prize, \$5 — Ralph Haywood, Chicago, Illinois.  
 Fifth Prize, \$5 — W. A. McMahon, Spokane, Washington.  
 Sixth Prize, \$5 — Otto L. Auerbach, New York city.  
 Seventh Prize, \$5 — Erastus J. Bailey, Cooperstown, New York.

### First Prize

By FREDERICK H. LEDER

Before attempting to answer this question definitely let us take a retrospective view of what printing *has done* for business and mankind in general. The inventors of printing found but one ready manuscript for the employment of their art, the

Bible. Years later, as the scribes became more in number and the inventive genius of the scientists more pronounced, we find the early printers printing books of mathematics, physics, medicine, political science, economics, poetry and literature in general. And as the demand for knowledge increased along came the newspapers and periodicals. Soon thereafter business demanded the letterhead, the envelope, the billhead, the circular. Today printing in many forms is in demand by nearly every one.

Without doubt printing has been the agent of putting business where it is today. But let me ask you: To what extent was printing responsible for the creative genius of furthering business? I dare say that with the exception of the early printers, who were learned men, but very little. Of these one stands out preëminently, our patron saint, Benjamin Franklin.

Tell me the name of the printer that originated and suggested the use of the letterhead, the booklet, the folder or the broadside. You can, perhaps, find the one that printed the first copies of any of these, but were they the child of his creative brain, or has he merely responded to the demand of business?

The printer of today has proved himself no more than a mere tool of the advancement of modern business. His social standing is no higher than the bricklayer's, who helped to build the Woolworth building. Both are faithful servants. But, unless you are sure that this bricklayer has added to his knowledge of building in general, would you employ him as the architect of your home? So it is with the printer.

Many of our great architects have served their apprenticeship as bricklayers. So have many of our great business men served an apprenticeship in the printing trade.

It is the printer's popular conception today that he can serve business best by offering business his knowledge of advertising. In this respect he is very much like the bricklayer, who can produce wonderful effects of architectural design; the printer can produce wonderful specimens of his art that are typographically correct. Many of us stop here.

However, if the printer really wishes to help the business man in furthering his business, he must have a greater and better knowledge of business in general. He must know the laws of economics, merchandising, marketing methods, salesmanship, as well as the psychology of advertising.

Now what can printing do for business, or what can printing do for itself? First: Take an inventory of yourself; not your type and machinery — any one with money can buy these — but, what do you know about business? What is the law of supply and demand? Why are Gisholt boring machines not advertised like Cadillac cars? What is the impelling force that makes men and women dress in the latest of fashion? If you can not answer these or similar questions, study and learn; it will give you a better knowledge of business, of your own business.

Second: Be honest. Success in business is founded on truthful advertising. Never say that you have handled all the advertising for So-and-So, when you have printed but a broadside or two for him. Unless you have really done so, do not say that you have prepared the copy for a piece of advertising literature; it may have all the earmarks of poor advertising. Exaggerated claims are quickly discounted and soon become worthless. Be honest in the merchandise you sell. Although your customer knows nothing about paper, never tell him you are using an all-rag stock when you are using a sulphite. Do not use seconds and charge for A-1 stock; your

client does not know, but your product carries the telltale. When paper is classed as seconds there is some reason for it.

Third: Be creative. Can you suggest other direct-mail advertising or dealer helps than those used today? Can you offer your client inventory record sheets or cards that will prove a money maker and saver to him, or do you show him specimens you printed for others? This also applies to accounting, cost and many other records.

Fourth: Study your market. Compile statistics as to how many letterheads, envelopes, catalogues, folders or other merchandise grades of printing you are selling. These will not only help you in buying your paper, but will also show you the way to possible and potential markets. Statistics of this nature also point out your most profitable and best sellers. Learn by what method and how well the merchants of your community or your country are advertising. Make a special study of those trades and professions that are using but little direct mail or dealer helps, then find out why. And you will have something concrete to sell them.

Fifth: When you advertise, never speak of your type and presses. Have you ever heard a carpenter talk about his planes, chisels and saws—or any other craftsman? But you have heard a carpenter talk about the good job he did when he repaired your garage door. You have a perfect right to be proud of your work. Do not speak about the neck-breaking service you rendered for some forgetful buyer; it really means nothing more than "that you have one more press than the printer across the street." Not all jobs are rush jobs. Besides you lost money on the last one.

Sixth: Do not hanker after your competitor's trade. Create your own business, or your competitor will create new business for himself, and you will have to cut the price. The salesman hired with a following has none and never will have any.

Seventh: Remember printing, like everything else, sells for what it is worth to the consumer, not for what it cost. Look up the words "price," "charge," "cost," "expense," "value" and "worth" in your dictionary. Then take a good text book on economics and read to your heart's delight. The value of printing is not what it cost to produce it, or the expense it entails, or the price the printer charges for it, but what it is worth to the consumer.

The value of printing evidently is higher than the price, or why is there so much of it?

#### Second Prize

By ALBERT HIGHTON

**WHAT CAN PRINTERS DO FOR THEMSELVES?**—As will be noted, the title has been changed, advisedly, inasmuch as the writer feels that if printers are to be the means of helping others succeed (as the original title implies), they must first demonstrate that they are able to conduct their own businesses successfully.

During the long history of printing the master printer has achieved greater results in the development of craftsmanship, technique and mechanics than in making profits. That printing has become ennobled as an art, but a large number of its craftsmen are unsuccessful as business men, is undeniable.

Let the printer maintain his interest in producing a fine product, but, in addition, let him from the many opportunities now at his command study and practice the art of conducting his business on sound, modern lines.

Never before has the demand for printing been so great as it is now, yet there are mines of possibilities still undug.

Competition, you say, is keen. Yes—yet not more so than in other industries which, statistics prove, secure profitable returns. Printers have allowed price competition to dominate them instead of dominating the situation which has permitted it. They need more backbone so that they will insist upon charging remuneratively.

They need to get together with fellow printers and by discussing their difficulties help to dissipate them. They need that informative knowledge which grows out of aggregate experience. They need the stimulus toward accomplishment, that impetus toward constructive development, which association encourages. And organization is successful when printers are big enough to forget their petty animosities toward one another.

Another thing printers can do—and thousands of them don't—is to advertise. The production of advertising material for others provides a part of their means of subsistence; yet, strangely enough, printers fail to follow the example thus set for them. They are, strategically, in a position to produce it for themselves economically. The rare printers who advertise usually make but sporadic attempts. These can by no means prove as profitable as well regulated campaigns vigorously conducted.

Calls made by personal salesmen, it is hardly necessary to say, are important, but an appeal for printing only is not sufficient. The salesman who goes in to a customer with a profitable suggestion to stimulate that customer's business is likely to receive a favorable hearing. This is constructive salesmanship which frequently secures orders.

Following up suggestions with tangible representations of printed salesmanship in the form of layouts and sketches, tentative copy, etc., is proving very efficacious in *creating* printing orders. Indeed, this is one of the most promising fields for cultivation.

Further, the printer who, when he has put his house in order, makes it his business to study the merchandising problems of others, who secures for them valuable recommendations from the mass of informative material, now so readily available, and brings to bear his own constructive faculty in finding solutions of these problems, is positioned to render a valuable service to his prospects and his customers. Profitable printing orders are the inevitable result. This much every printer may do to make his own business successful.

#### Third Prize

By C. F. SKELLY

By the process of elimination through experiments of the past, printing can record the successful methods of business and place danger signs around the pitfalls of failure.

Printing makes possible the assembling, classifying and indexing of statistical records, financial reports, investment and trade information—in fact, all kinds of records that must necessarily be issued to keep pace with the modern trend of business.

Printing makes it possible for business by advertising to skim off a profit through quick sales; the launching of new types of selling plans; to create larger markets; quicken the distributing machinery of the country—in fact, the printed word is responsible for large-scale production, lower costs and bigger net profits.

The printed word can help business by educating the public to make quick and intelligent purchases; create new wants; reduce selling costs and the price to the consumer.

By the printed label the manufacturer is enabled to control his product, and by the printed word he can create a larger demand, hold the confidence of the public, selling in some instances direct to the consumer.

In business the printed word can be used to raise the price of an article, when justified, without any great loss in sales or good will. It can bolster up a lagging sales force and inspire individuals with confidence and enthusiasm.

With printed matter, constructive programs along educational lines in business can be carried on by trade and professional associations, which in the long run is a benefit to all business as well as the public in general.

In the field of credit, printing makes possible the listing and distributing of ratings of all types of business. In the retail field, credit associations can list the habitual deadbeat with the laggards of slow pay, and help keep down losses which will decrease overhead that the prompt remitter and the cash buyer must otherwise absorb. Often a series of printed notices can help collect many bad accounts.

Printing can also help with documentary credit such as promissory notes, drafts, trade acceptances, checks, bills of exchange, and the other instruments that render credit most beneficial and flexible.

Only through the printed word can business be given the large amount of necessary information on costs and finance; or could the large amount of stocks, bonds, mortgages and other financial paper be placed with the public and funds be assembled to launch new enterprises and provide for the expansion of established concerns and keep the wheels of industry moving.

Printing alone can help business with form letters, folders, broadsides, booklets, catalogues and various other forms of direct advertising with messages that can reach men and women where personal salesmen often fail to get an audience.

By the use of forms, printing can get things done more efficiently, avoid mistakes and delays and reduce to routine much work that is engaging the attention of competent persons that may be released to do constructive thinking.

It has oft been said that "Type and ink can make millions think." Some think and do it intelligently and constructively; then business is benefited with new inventions, labor-saving devices and time-saving methods that were undreamed of before the era of the printing press.

#### Fourth Prize

By RALPH HAYWOOD

*Question:* What can printing do for business?

*Answer:* Printing can reduce the cost of doing business.

It can do this by shortening the big gap between producer and consumer. That big gap represents enormous sums of money, due to the many steps from the one who produces an article to the one who consumes it.

Every one of these steps means two cost factors:

(1) The time factor. Interest on the original investment begins to pile up just as soon as the article arrives, and continues piling up until it is moved on to the next point, where the operation is repeated.

(2) The sales factor. The article must be sold from one point to another. The selling cost must be added on to the original investment.

It is difficult to define the various steps an article goes through from the producer to the consumer. The producer may sell the converter or the manufacturer. The manufacturer may sell the wholesaler, broker, agent or dealer. The wholesaler may sell to another jobber or to the dealer. The dealer sells the consumer.

In order to reduce the cost of doing business, it is necessary to speed up the time from one point to another, and to lower the selling cost from one step to another.

That is the opportunity confronting printing in the business world today. Printing can move goods faster and at lower cost than the present method of personal salesmanship.

Here are instances where printed salesmen either worked alone or augmented the personal selling staff:

(1) Cost per sale was reduced twenty-five per cent by the addition of printed salesmen to the regular sales force.

(2) Without the aid of personal salesmen, \$7,000 worth of business was secured at a cost of six and two-thirds per cent.

(3) Printed salesmen were sent to towns that were too expensive to be reached by personal salesmen. One hundred and fifty new customers were added in a short time.

(4) Printed salesmen alone sold \$40,000 worth of goods at a cost of \$1,500.

(5) Inquiries had been costing \$15 apiece. Printed salesmen reduced the cost to \$6.

(6) Two hundred thousand dollars' worth of new business secured entirely by printed salesmen on an article costing \$250.

(7) The first printed salesman added to the personal selling brought in an order for \$18,000.

(8) Personal selling had cost \$4 a dozen. Printed salesmen added to the sales force reduced the cost to \$1.60 a dozen.

*Question:* What has printing done for business?

*Answer:* Printing has reduced the cost of doing business.

*Problem:* What will printing do for business?

*Solution:* That is entirely up to the printing industry.

#### Fifth Prize

By W. A. McMAHON

**WHAT CAN PRINTING DO FOR BUSINESS?** — In answering this question it may be well to ask, "What does business want done?" Invariably business wants profits. Profits are made from sales. Sales are made in various ways, namely, through salesmen; through advertisements in newspapers, magazines and other publications; through booklets, catalogues, circular letters, folders, etc.

As business wants profits, business will always be ready to seek the services of the printer who can help them get what they want. Printing efforts that will help business must be based on a thorough knowledge of the problems of business; in other words, understanding must precede wise action, or problems must be understood before they can be solved.

To be able to understand the problems of business, the successful printer of the future must have some knowledge of production, marketing, salesmanship and credits.

Printing can help thousands of business houses that need an intelligent advertising service. It can help them by being able to carry through complete advertising-selling campaigns, especially campaigns that are based on direct-mail activities. Printers can help their clients' business by being able to supply the right kind of ideas and copy for a direct-mail campaign, or know where the right kind of copy can be secured outside their own organization.

To help business, printers must know how to judge selling copy and how to write, or buy, selling copy. Printed pieces composed of good selling copy might explain what kind of product or service is offered. Printed pieces might explain what every one can gain by using the product or service. Printed pieces can show testimony from users of the product or service, and to what extent they have profited by the use of such product or service. Printed pieces can show how the users of a product or service can save money and increase their profits. Through printing and the mails, business can keep in touch with old and new customers.

One of the most important problems of business is marketing, and no man can succeed in business if he does not understand its perils and difficulties. Printing can help business with its marketing problems by seeing that business puts its sales messages into printed mediums that will produce profits.

Printers should educate business men to the economy, effectiveness and advantages of advertising by mail. With direct-mail advertising, business can cover as much territory as it chooses — part of a city, all of a city, a county or a state.

To sell printing to business, a printer must first know what business needs, and then be able to convince business of its needs and that he can supply them at a reasonable price.

The foregoing is possible for printing to accomplish, but it will require conscientious and continuous study by the printer. But the reward will be great — great in profits to business, and great in profits to the printer.

*(The sixth and seventh essays will be published in the July issue.)*

## How We Recuperated After Our Slump

*As Told by a Live-Wire Printer to*

FRANK H. WILLIAMS

**Y**ES, we've been through a slump, but we're back on our feet again and going right ahead, and I don't believe such a decline will occur again. I'll tell you how we came back, provided you don't let folks know we had such a slump, because it would be bad business for us to give publicity to our near failure. First let me tell you the reasons for our difficulties as I see them. The principal reason our business went to pieces during the past eighteen months though other printers in our territory were doing better than usual is the fact that I wasn't on the job. I had done splendidly up to eighteen months ago and I had gotten a good organization together, so I thought I could trust the organization to run the business while I dabbled around in some other things I was interested in. But experience has showed me I simply must be on the job all the time to get anywhere in this business. As soon as I went away the business began to fall off, and it continued until I got back in harness.

Another thing that helped to make the business go to pieces was that we had no worth-while advertising policy. We simply inserted business cards in the newspapers instead of making real advertisements of them. Our mail advertising was mighty poor indeed. Of course, these pepless advertisements were really more of a liability to us than an asset, because they made folks think that our entire business was just as sleepy as our ads., and no one wants to do business with a print shop that isn't up and coming.

Still another thing that helped to push us close to the brink of failure was that our sales organization was just about as inefficient as they make 'em. We put the whole burden of selling on our two sales people without backing them up at all and without watching them to see what they were doing. Of course there were other factors contributing to our near failure, but these were the principal ones.

Now let me turn from the causes to the things we did in getting our business back to what it should be and in securing more business than before. In telling these things I may offer worth-while ideas and suggestions to others in the same fix.

The things we did, then, to put our business back on its feet were these: 1.—We got after sales on the same comprehensive and result-getting basis that the most enterprising firms use. I installed a blackboard in my office on which I set a quota for each month for myself and my two salesmen. Then each day I entered on this blackboard the day's results in sales. Of course, other firms are doing this, but I believe I go a step farther with this blackboard proposition than many printers do. I also have space on the blackboard for a résumé of conditions with regard to prospects. Opposite the name of each salesman is space for the number of good prospects he has secured during the day and the manner in which he got them, whether they came from his own personal solicitation, or whether they were given to him by satisfied customers or whether they came over the telephone or through mail. I check up on this very carefully and make a point of always finding out if sales have been made or not, and if not, why not.

This thing of getting after sales strongly, setting a quota and watching sales and prospects carefully each day, was something we had not been doing, and the minute we instituted the plan business began to increase.

2.—We put more snap and business-building force into our advertisements. I instituted this policy with regard to our

advertisements: No advertisement to appear more than once; all to be newsy and timely, and local and personal, and all to carry a coupon which prospects could sign and send in to the office for information or bids. We get into our advertisements everything that strikes us as being interesting about our business. For instance, we talk about the way our business was increasing; about the styles of printing we were doing for different firms in our territory; about the kinds of printing we were turning out in greatest volume, and so on. We do this all the time. We try to make our advertisements serve as a newspaper for our business, and we try to make this daily chronicle just as entertaining as possible. Fortunately we have been pretty successful in doing this, and the result is that our advertisements make folks sit up and take notice and use the coupon. They thus bring us in a considerable amount of business which we would not otherwise get.

3.—We keep in constant touch with all the leading purchasers of printing in our territory. When we started the renovation of our business, as it might be called, we found it necessary to discharge our two salesmen. Why was it necessary to let them go? Because we found that they were men with a limited outlook. They could not grasp the big possibilities in our business, and even if they did see some big possibilities, they were too timid to cash in on them. For instance, we lost out in getting the contract for a lot of printing when our leading department store started an extensive mail-order campaign, simply because both our salesmen were too timid to approach the big boss of the store and try to land the business. And I'm inclined to believe that even if they had approached this man they would, because of their timidity, have made such a bad impression on him that they would not have been given the contract.

I realize I was unusually unfortunate in having such salesmen. Most salesmen like to get in touch with big men and they like nothing better than to try to sell printing to the biggest men they can meet. But these two salesmen of ours felt out of place and ill at ease when talking to persons with more than a certain amount of money; so of course they got nowhere with such men. But, on the other hand, they are good salesmen when dealing with the small fry, with whom they feel more comfortable. In their places we put in two live wires who like nothing better than to get after the big stuff, and they have had great success in getting it.

Also I personally got into close touch with most of the men of the city who buy big printing jobs. This was something I had not been doing before in the way I should. I kept in touch with these men by meeting them at the Chamber of Commerce, by calling on them at their offices and by always attending the noonday meetings of the business men's club to which I belong. Keeping in touch with these men means a lot to us, as it gives us tips on new and large printing jobs and lets me in on the ground floor.

These were the principal things done in renovating the business, but there were also a number of minor things that were important in putting us across. Among these were the modernizing of the plant's records; putting in a service department to help patrons prepare copy, etc.; speeding up jobs; keeping all promises and weeding out dead wood.

Finally, I instilled a spirit of enthusiasm into the whole organization by getting enthusiastic about the business myself. To my way of thinking, enthusiasm is really the most important thing of all in making a print shop successful.

Some specimens of  
**DESIGN**  
*Lettering*

SHOWING THE WORK OF  
**PAUL RESSINGER**

*Six North Michigan Avenue Chicago*



## PAUL RESSINGER

SOME YEARS AGO the writer called upon Will Ransom, the artist. A strapping six-footer was at work on some small job of lettering, but the lettering didn't encourage further investigation and Ransom seemingly didn't consider an introduction essential. It was several years later when the young man made himself known, and since then we have watched Paul Ressinger rise from mediocrity to leadership in the particular branch of art [lettering and ornament] in which he is especially gifted.

Ressinger doesn't look the part of an artist, but appears rather more like a former full-back of Old Eli who has made the grade in business life. He does not wave his hair nor wear an ascot tie, either. Whether or not his practical aspect has any bearing upon the practical conception he invariably gets of his client's problems we don't know, but we do know Ressinger isn't of the art for art's sake kind. He has studied decorative art from A to Z, of course, but, what is more important, he knows how to apply it to everyday business. In short, Ressinger's art is practical; it helps get the message across; it has atmosphere when that's important, but it has a whale of a kick all the time.

If a man is known by the company he keeps, then Ressinger is among the very top notchers of his profession—and in all the land, even including New York. He has done notable work for Lord & Thomas, the Vitrolite Company, R. R. Donnelley & Sons Company, Charles Daniel Frey, Ray D. Lillibridge, Studebaker and dozens of other leaders in their respective fields, including The Henry O. Shepard Company, whose presses have been stamping quality all over the printing of its own clients for forty-odd years.

It is a distinct pleasure, therefore, to be able to make this rather extensive exhibition of Ressinger's art in **THE INLAND PRINTER**.

*J. L. Frazier*

VOLUME TWO

NUMBER TWO

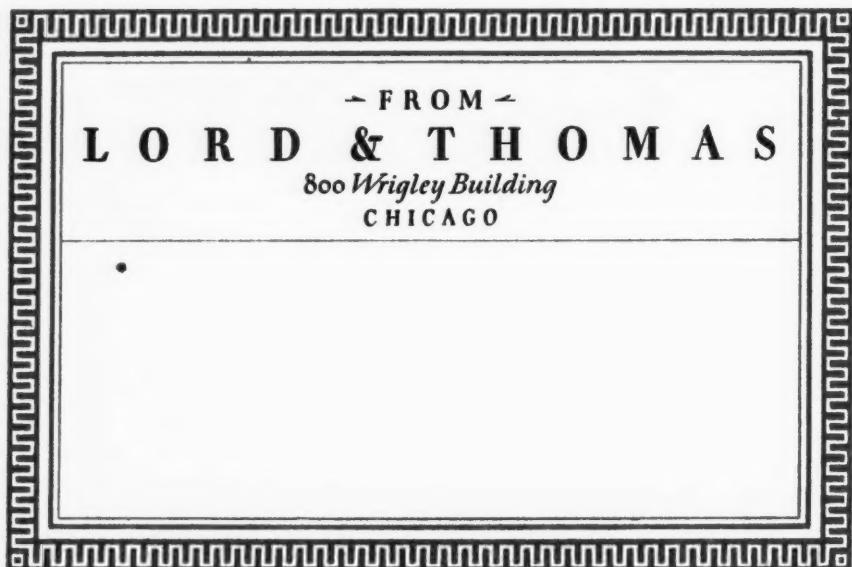


**"IT IS BETTER  
TO ISSUE  
THE BEST CATALOG  
THAN TO WISH  
YOU HAD"**

R.R.DONNELLEY & SONS CO., CHICAGO, U.S.A.



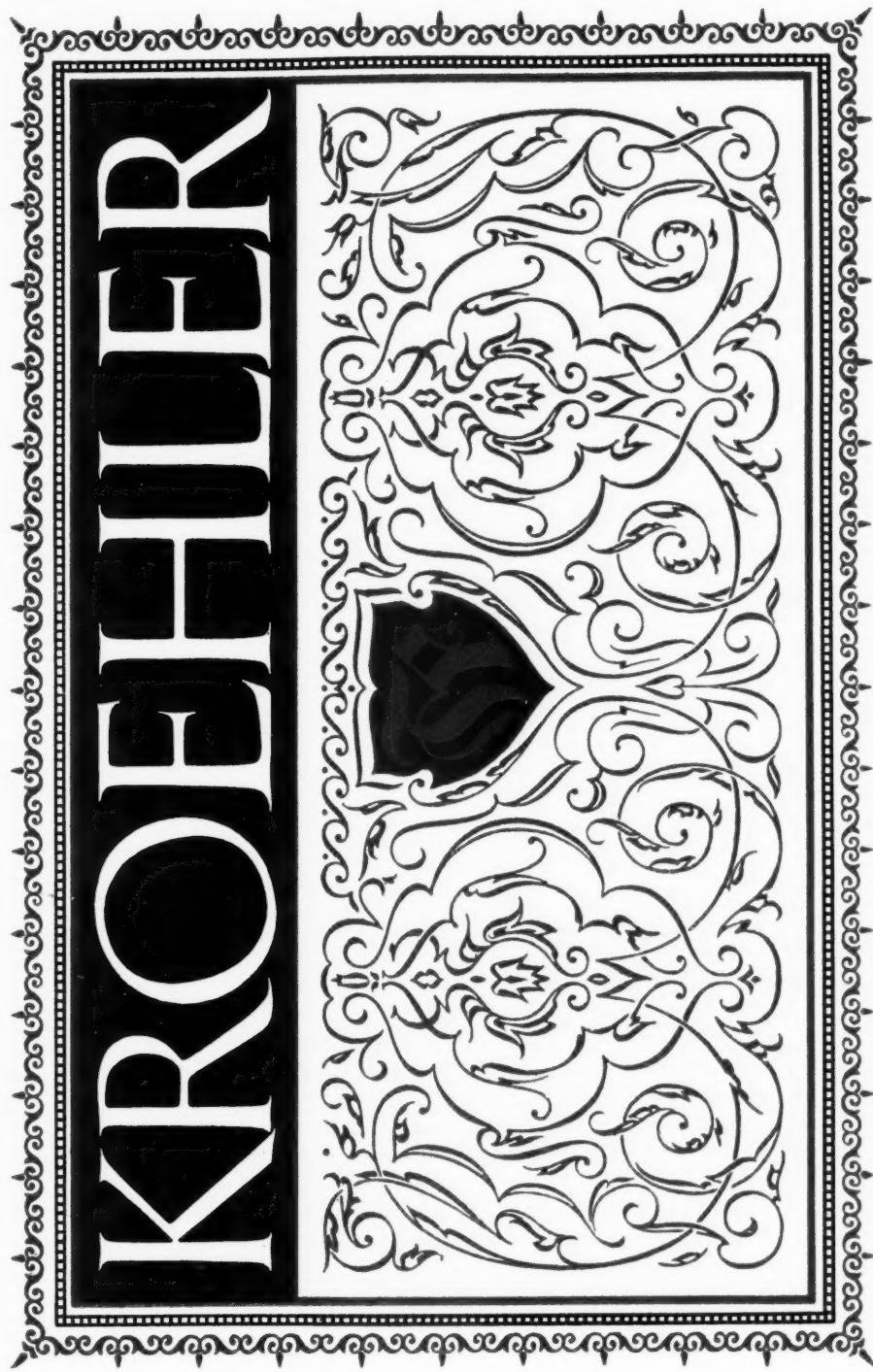
DESIGN USED FOR  
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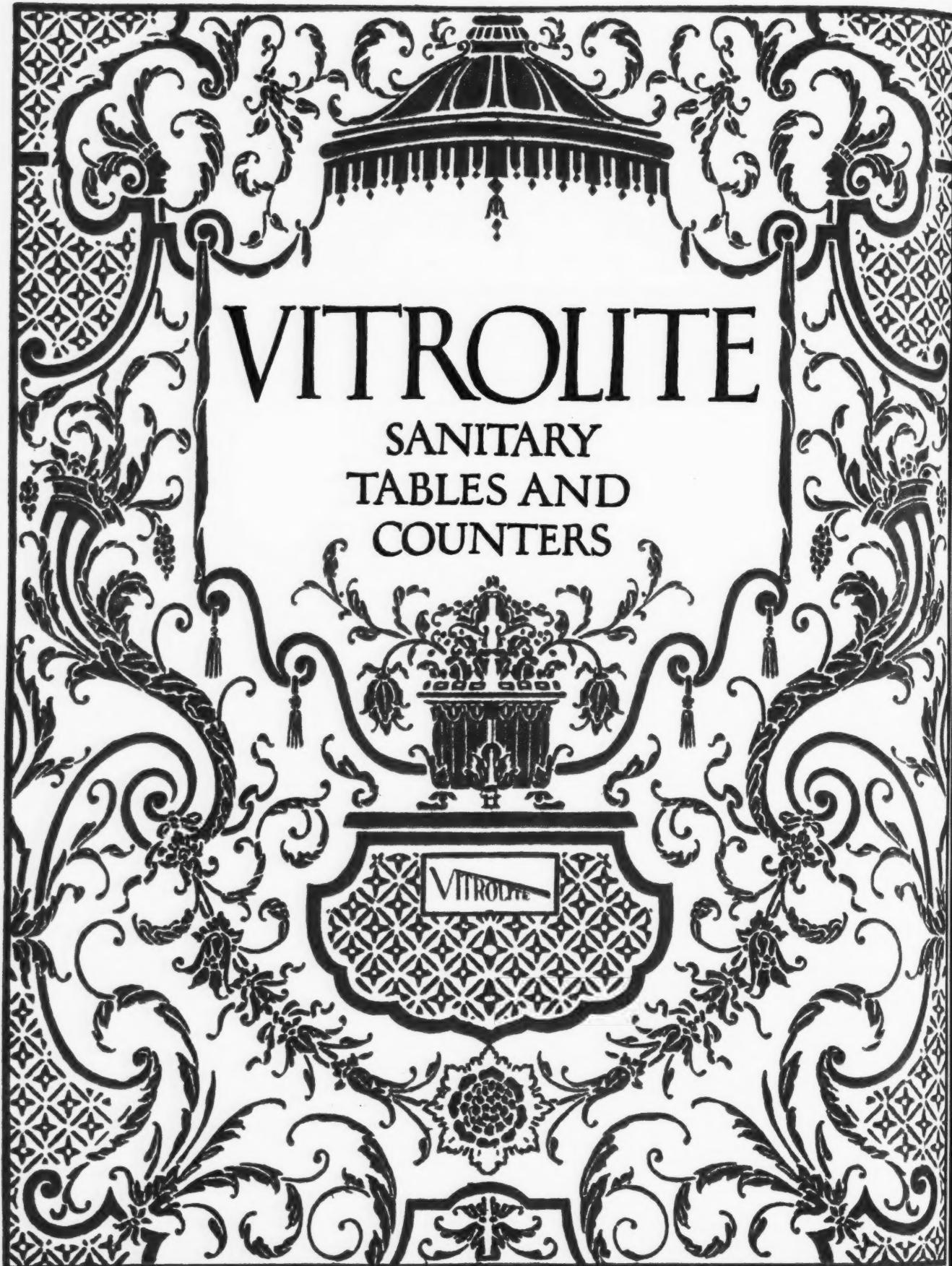
- FROM -  
**L O R D & T H O M A S**  
800 Wrigley Building  
CHICAGO



DECORATION USED FOR  
PERSONALIZED COVER



Cover of furniture catalogue produced by The Henry O. Shepard Company for Kroehler Manufacturing Company, Chicago.



# VITROLITE

SANITARY  
TABLES AND  
COUNTERS

Cover design of brochure prepared for The Vitrolite Company, Chicago.

# *On A Background of TAPESTRY*

## *Pastorales*

CHARLES RAOUL, COMTE DE CROY

*"That day the King took us to Trianon to see the 'menagerie' of fowls in which he took pleasure (the Marquise having given him these tastes for little things) also the dainty pavillons, herb gardens and vegetable gardens. Everything done with great taste and executed at huge cost!"*

Dignity often discomforts us. It is beyond our power to sustain.

Yet fortunately one sort of tapestry design tactfully evades obvious dignity, as if conscious that by firesides it is out of place. This is the tapestry of Aubusson and Felletin, pearly of color, informal and jocular of subject, rustic and vigorous of weave—small in dimension—made for the manor, not for the palace—for the delight of well-to-do country cousins, and fatigued autocrats. It gives today the solution of our decorative problem wherever we seek to evade dignity, formality and rigidity, while still holding to gaiety and politeness.

ONE OF THE MOST REMARKABLE COLLECTIONS EVER GATHERED TOGETHER IN THIS COUNTRY OF TAPESTRIES, FURNITURE AND OBJECTS OF ART OF THE 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES IS NOW ON VIEW. MRS. JOHN ALDEN CARPENTER WILL SPEAK ON THE EXHIBIT THIS AFTERNOON AT THREE O'CLOCK.

## *Marshall Field & Company*

INTERIOR DECORATING  
ROOMS

FIFTH FLOOR,  
NORTH, WABASH

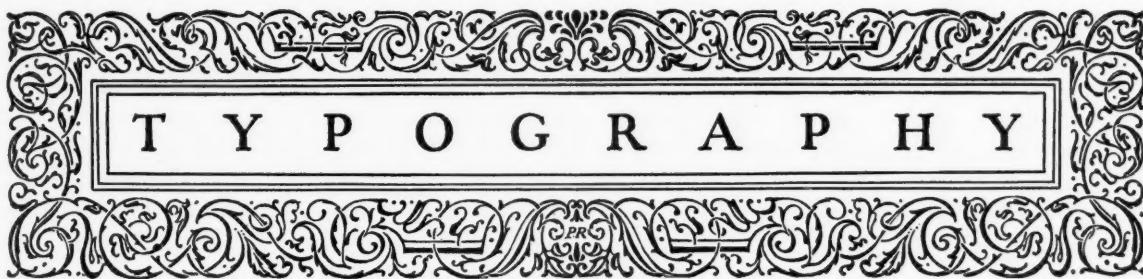


Design for a series of newspaper advertisements.



CARSON PIRIE SCOTT & CO.

JEWELRY  
DIAMONDS  
SILVERWARE  
WATCHES  
GLASSWARE  
GIFT  
SUGGESTIONS  
*Book No. 34*



By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

## Possibilities for Variety, Always

Doctors tell us it isn't so much the amount of work that wears — as the monotony of it. We are urged to vary the routine of our work, to avoid doing the same thing day in and day out, eating at the same restaurant, walking to the train by the same route, and all such repetitions. In consideration of these facts, display compositors — typographers, if you please — may count themselves fortunate. Each piece of work involves a different problem from the one that went before. Indeed, there are so many different variations possible in each

both headings. The difference is in the arrangement, more specifically in the position of the two outer small groups, the "ears," as the old-time compositors would designate them.

Compare them, however, and you see quite a striking difference in form, and then you ask, "Is the difference of any importance?" We answer, "Possibly, not a great deal." From a practical standpoint No. 1 will serve as adequately as No. 2; it is without a doubt as clear and as easy to read. But, really, does it please quite as well? Ponder that.

RICHARD MARTINI, President  
JOHN C. MARTINI, Vice President  
HENRY R. MARTINI, Secretary  
ARTHUR A. MARTINI, Treasurer

### JOHN C. LIKEN & COMPANY

GENERAL MERCHANTS AND MERCHANT MILLERS  
AND GRAIN DEALERS

Established in 1871  
Incorporated March 1st, 1894  
"We Use Robinson's Cipher."

HIGH GRADE WINTER WHEAT FLOUR

SEBEWAING, MICHIGAN

FIG. 1

piece that the typographer's work is never monotonous, provided, of course, his interest in it is commensurate with the possibilities in interest it holds forth to him.

For those who look upon typesetting as the work of a mere trade, who are satisfied just to get by, the letterhead for the John C. Liken Company, reproduced above, would not constitute much of a stimulus to their mental faculties and hence afford much change from the routine of their work. But for those who see the possibilities for variety in each job and who

The three groups in No. 1 are aligned across the top. This straight even line has some merit, or rather it would have if all other things were equal.

However, one of the first essentials of a pleasing piece of display typography is good whiting out. This does not necessarily involve precise equality of white masses, although such an arrangement of the open space is often the only sure and safe way of achieving the most pleasing effect. Good whiting out, however, does mean that there should not be an effect of

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HIGH GRADE WINTER WHEAT FLOUR

SEBEWAING, MICHIGAN

FIG. 2

are ambitious to make each piece of work as good as they possibly can, there is opportunity for stimulating thought. Fred M. Long, of Sebewaing, Michigan, who sent us the letterheads reproduced as Fig. 1 and Fig. 2, and asked us which in our opinion is the better, sees in them an interesting comparison. Now the two arrangements not only involve the identical copy, but the copy is set in the same type, and in the same way, in

congestion — not even a suggestion of it — at one point, with large white masses at another. Though the amounts here and there are unequal their ratio should be agreeable.

In Fig. 1 the "ears" appear alongside the widest portion of the large central group; in Fig. 2 they are opposite a narrower point in the larger group where, on the whole, more white space is apparent between them and that central group.

Considering that there is an awkward, unusable mass of white space at either side of the lower part of the main group in Fig. 1, we think Fig. 2 is better just for the manner in which it is whited out.

The most important thing in this copy is the name of the company; if only one thing were used on the letterhead it would surely be the correspondent's name. It is, therefore, deserving of the most prominence if other things are added. It is the contrast of white space against type that makes type stand out. With the "ears" alongside the upper portion of the main central group, as in Fig. 1, the name does not have the prominence it does where there is white space at either end, as in Fig. 2. Thus we have a fine example of the influence white space has upon emphasis.

From the standpoint of balance in design, Fig. 2 is also the better of the two. With the "ears" at the top and alongside the widest and heaviest portions of the central group, there is too much weight at the top, just as, inversely, there would be

too much weight at the bottom if these "ears" were lined up with the bottom of the central group.

The whole design, the union of all three groups, appears to "hang together" better and seems more like an entity in Fig. 2 than in Fig. 1. The more pleasing outline of Fig. 2 is another important point, and it has a bearing upon unity, too.

Some of our readers may like Fig. 1 the better, although we doubt if many do. What reason they can give except that they think the straight-line effect across the top is pleasing, we can't imagine. It is the more conventional arrangement, of course, the more customary way of treating such a letterhead.

But whether you agree or not, it seems plain that even in the simplest of work there is something to stimulate the mind. Whether you agree or not, you will now admit that seemingly trifling differences or distinctions make marked changes. Really, then, don't you think you have interesting work, that need never become monotonous, that always affords the opportunity for further experiment and study?

## Early Korean Movable Type

By C. S. PIL



CCIDENTAL history gives credit to Gutenberg of Germany for the invention of movable type, this fact being generally accepted by students of printing. The Chinese historians agreed that China had invented movable type long before Herr Gutenberg had. The history of Korea reveals the fact that the inhabitants of the former Hermit Kingdom had publications printed by means of movable type two hundred years before the German inventor.

In the third year of King Tai-jong of Li Dynasty (1401-1419) the government typefoundry, called Chu-ja-so, was established, and more than half a million copper types were cast. Movable types were also made from clay and used for printing long ago. In the beginning movable types made from clay were introduced into Korea from China, but the Korean metallic types, especially those made of copper, were far superior to those made in China.

Ernest Satow, writing for the Asiatic Society of Japan, is authority for the statement that the first movable metallic type was molded in Korea, the type being made from copper. In 1403 the king of Korea issued this proclamation.

Whoever is desirous of governing must have a wide acquaintance with books, which alone will enable him to ascertain principles and perfect his own character, and to attain success in regulating his conduct, in ordering his family aright, in governing and tranquilizing the state. Our country lies beyond the seas and but few books reach us from China. Block cuts are apt to be imperfect, and it is, moreover, impossible to thus print all of the books that exist. I desire to have types molded in copper, with which to print all of the books that I may get hold of, in order to make their contents widely known. This would be of infinite advantage. But as it would not be right to lay the burden of the cost on the people, I and my relations, and those of my distinguished officers who take an interest in the understanding, ought surely accomplish this.

Old types, whether made of metal, clay or wood, formerly in the possession of the former Imperial Household, numbering about 500,000 pieces, were transferred to the care of the Governor-General of Korea, and arranged in order by classifying them according to the Chinese dictionary of Kang-hei.

The total number of blocks made by King Ko-jong in 1214 was said to be 81,000; the making of them took more than fifteen years. They were comparatively superior in correctness, completeness and beauty to those used in China in print-

ing Buddhist scriptures. They were well preserved in the storehouse of the state treasury of Korea, but at the present time there are 9,184 old printing blocks that have been transferred to the care of the Governor-General of Korea.

"Korea was the first of all peoples to originate movable type," writes Homer B. Hulbert, who had lived in Korea for more than twenty years. "In the reign of King Tai-jong, a font of metal type was cast, the first the world had ever seen. The art of xylography had existed for centuries and clay type had also been in use in Japan, but Korea was the first to discern the need of the more permanent and durable form of metal type; and so well did she carry out her plan the type then cast has come down to the present day practically unimpaired. The annals of Korea show clearly that there have been two such fonts cast, one about in 1406 and the other some two centuries later."—*Harper's*, vol. 99, pp. 102.

Although there were evidences to prove that Koreans had invented and used movable type, the business of publishing has never made progress. The general mass of the native population could not read Chinese characters, which were then the principal means of communication, hence the Koreans did not pay much attention to printing as a business.

With the coming of American missionaries into Korea, the problem of translating the English Bible into the Korean language had led the Koreans to design Korean characters into metallic types. The Korean character called the "onmun" was not used by the so-called educated class because it was considered inferior and it has been in use by the women and less educated people. At first the Bible was printed from wood blocks, but as the number of Christian converts increased, Bibles were in great demand. A few Korean scholars designed a new type family and sent it to Japan for casting. The types now in use in many Korean printing shops are cast in Tokio.

The Koreans now have a typesetting machine, built on a model of an intertype. It was invented by a man named David Lee, a graduate of the University of California. Ninety different characters, the characters not being whole, are used by the machine. A combination can be made from these incomplete characters which will write the Korean language.

For a great many years the Japanese and Chinese have been trying to eliminate hand composition, but up to the present time the manufacturers of the linotype have found it impossible. Now that the Koreans have a typesetting machine, they can produce bigger newspapers and magazines without any difficulties, and the Koreans are quite proud of it.

## Big Six Celebrates Diamond Jubilee

By GEORGE A. STEVENS

Assistant Chief Statistician of the New York Industrial Commission



EVENTY-FIVE years in the history of a state is considered a comparatively brief time, but three-quarters of a century of continuous life for a trade union is indeed a long period when one reflects that there are very few labor organizations in this country that have attained that ripe age. Among these few exceptions is New York Typographical Union No. 6 which, on Sunday afternoon, April 26, celebrated its Diamond Jubilee with a banquet at the Broadway Central Hotel in New York city. Exactly 1,150 people gathered about the festive board in the commodious main dining hall and adjoining ballroom of that historic hostelry at Broadway and Bond street in the borough of Manhattan. The rooms were tastefully decorated with American flags, and the individual tables contained vases filled with rare spring blossoms. An added charm to the occasion were the magnificent gowns of varied hues displayed by the ladies—the wives or sweethearts or sisters of members of the union, as well as a number of its own women members—rendering the surroundings colorful, bright and cheerful.

Seated at the center of the speakers' table were President Leon H. Rouse, Secretary-Treasurer John S. O'Connell and Francis G. Barrett, chairman of the Diamond Jubilee Committee. On either side of them were the honored guests—Rev. William E. Cashin, pastor of St. Andrew's church; Charles Francis, honorary president of the Printers' League of America; Hon. Alfred J. Talley, justice of the Court of General Sessions; William Green, president of the American Federation of Labor; Dr. John L. Elliott, of the Neighborhood Guild; Frank Morrison, secretary of the American Federation of Labor; Vice-President John Sullivan, of No. 6; James M. Lynch, president of the International Typographical Union, and Hugh A. O'Donnell, assistant business manager of the New York Times.

Among the other prominent guests were Horace Greeley, Jr., great-grandson of the illustrious printer-editor; Hon. James A. Hamilton, industrial commissioner of the State of New York, who in his youth served four years at the printing trade; Hon. James E. Donahoe, director of the New York Bureau of Workmen's Compensation and a member of the Brotherhood of Locomotive Engineers; Dr. Leonard W. Hatch, director of the Bureau of Statistics and Information of the New York Department of Labor; Austin Hewson, second vice-president of the International Typographical Union; F. A. Silcox, assistant director of the New York Employing Printers' Associa-

tion, Incorporated; Jerome F. Healy, former secretary of No. 6; Jay Finn, deputy chief clerk of the City Magistrates' Court; and the following ex-presidents of the union: Hugh Dalton, Charles J. Dumas, James P. Farrell, Hon. John H. Delaney, Patrick H. McCormick, James Tole and James H. Dahm.

At the conclusion of the sumptuous repast Chairman Barrett briefly addressed the gathering, stating that the union had withstood the acid test of time, and would continue indefinitely the good work it began seventy-five years ago. He suggested that President Rouse act as toastmaster, which was unanimously approved. He then proposed a toast to Horace Greeley, "the union's first president, and all the other presidents of Big Six," which was drunk standing.

Toastmaster Rouse said it was a great pleasure and a privilege to preside over such a vast assemblage. He reviewed the work of the union and detailed the active part it had taken in all forward movements for the uplift of humanity and the promotion of good citizenship. Citing a number of benevolences that No. 6 had extended to its members and their dependents, he characterized these noble deeds as a typification of practical Christianity.

The first speaker introduced by the toastmaster was President Green, of the American Federation of Labor, who responded to the toast, "The American Federation of Labor." He was greatly impressed, he said, by the significance of this occasion of joy and happiness. There had been many defeats as well as many victories sustained by the union during the past seventy-five years. Long ago it had been declared, quothe, that "a land without ruins is a land without memories," which he paraphrased into "a labor organization that does not bear scars

upon it is an organization without accomplishments and memories." He referred to the struggling experiences of the pioneers who formed the union. "This joy you are indulging in today," he continued, "has been made possible by the men who fought so well for the maintenance of this union, and who served so faithfully. Witness today the splendid fruits of their labor!" He paid a glowing tribute to the late Samuel Gompers, "that lion-hearted man who successfully led the hosts of labor, who never surrendered and who never met with defeat. Typifying those knights of old who led the Crusaders in their mighty cause, he carried on when it required superhuman effort." The speaker reaffirmed organized labor's adherence to American ideals and its loyalty to American principles. He praised the record of the International Typographical Union, an integral part of the American Federation of Labor, and told of the great service it had rendered to the organized labor movement.

### The Pedigree of Big Six

*The initiative move for the organization of Big Six was a small gathering of journeyman printers at the home of Charles Walter Colburn, at 48 Rutgers street, December 8, 1849. December 22 of the same year a meeting was held at Stoneall's Hall in Fulton street "for the purpose of adopting measures relative to the organization of a typographical organization," with Edgar H. Rogers in the chair. The meeting adjourned after a plan of organization had been submitted.*

*The real organization meeting was held in Stoneall's Hall, January 12, 1850, with twenty-eight journeyman printers present. At this meeting an initial constitution was adopted, and January 1 decided upon as the date of the union's birth. At a meeting in Stoneall's public house, January 19, thirty-six new members were admitted and the following officers elected for one year: President, Horace Greeley; vice-president, Edgar H. Rogers; recording secretary, William H. Prindle; financial secretary, Robert Cunningham; corresponding secretary, George Y. Johnston; treasurer, Thomas N. Rooker. The first signature to the constitution was that of Charles Walter Colburn, who also received working card No. 1, issued by Horace Greeley as president. Greeley was at the time the prosperous editor and publisher of the New York "Tribune."*

*The National Typographical Union was permanently organized in Cincinnati in 1852, with fourteen local unions represented. As there was quite a race for the honor of getting the first charter, it was unanimously agreed to draw lots. The delegate from New York drew No. 6, and the union immediately became known as Typographical Union No. 6—now Big Six.*



FRANCIS G. BARRETT  
Chairman Jubilee Committee



JOHN S. O'CONNELL  
Secretary-Treasurer



HORACE GREELEY  
First President of Big Six



LEON H. ROUSE  
President



JOHN SULLIVAN  
Vice-President

First President and Present Officers of Big Six

of the country. Concluding he said he was "proud of this wonderful local union No. 6 of the International Typographical Union and its work in the economic field. May Heaven's favor forever smile upon you!"

President Lynch, of the International Typographical Union, responded to the toast, "The International Typographical Union." He said he would confine himself strictly to the chapel rule adopted at the opening of the session that each speaker should be allowed not more than ten minutes in the delivery of his address. "When we visualize Labor's progress in great periods we realize the benefits to the toilers that have come through mass action," he remarked. He then compared the lot of the printer seventy-five years ago with his status today. "Not so many years since," he said, "in the old handset days printers worked eleven hours a day for six days, sometimes for seven days, a week. The highest scale was \$24 a week, the lowest \$12 for a week of sixty-six to seventy-seven hours. Now the wage is much higher and the hours are as low as twenty-four and as high as forty-four a week. I want to progress as fast as possible, yet I prefer to go along slowly, but all the time gaining. I prefer to be safe; to hold what we have today and gain more tomorrow. There is no royal road in life for the individual and there is no short cut to success in unionism. When I was serving my apprenticeship the proposal to raise union dues from 15 cents to 25 cents a month caused a great deal of discussion in printing offices. You may well imagine our progress when I say that we are now paying 2,500 pensioners \$8 each a week; that this year we will disburse more than \$1,000,000 in pensions, \$600,000 in mortuary benefits and \$250,000 to support the Union Printers' Home, besides large amounts for other activities. No. 6 has been one of the mainstays of the International Typographical Union, which at the present time consists of 800 local units and 75,000 members."

Secretary Morrison, of the American Federation of Labor, responding to the toast, "Organization and Its Effects," said in part: "What a flood of memories comes to us on this anniversary of Typographical Union No. 6! Few have a history similar to this union. It was born at a time when men still remembered Washington, LaFayette, Hancock, Franklin and other lovers of liberty, and who recalled the stirring events of the American Revolution, the first attempt to launch in the nations of the world a country dedicated to the ideal that all men are born equal. It was created in a period when child labor was recognized everywhere and unions were regarded as conspiracies; when the web press was unknown; when typesetting machines were unthought of; when there were no telegraphs, no telephones, no flying machines, no radios; when the Washington hand press and hand composition were the rule. No. 6 has observed this marvelous progress in invention which has revolutionized production. Seventy-five years ago the worker had no social status. He was expected to be grateful to the employer for giving him work, and to be obedient and subservient. Education was then for the few. The history of our nation is the history of the common people, who have exalted education. Your union was a beacon light for the struggling wage earners. It has inculcated the spirit of progress in the minds of its members, and it has witnessed the development of the workman to a higher plane of life."

Mr. O'Donnell, of the *Times*, related the story of two urchins who were discussing an historical episode relating to the first meeting of Queen Elizabeth and Sir Walter Raleigh. Her majesty, accompanied by her court, was wending her way on foot from the palace to her barge at the river's edge. The gallant and richly attired Sir Walter, then a stranger to the English monarch, boldly awaited her approach at a muddy spot in the pathway, when he doffed his costly cloak and laid it across the miry place so that the queen could step over it



SETH R. BROWN  
First Vice-President



AUSTIN HEWSON  
Second Vice-President



JAMES M. LYNCH  
President



JOHN W. HAYS  
Secretary-Treasurer



CHARLES N. SMITH  
Third Vice-President

Executive Council International Typographical Union

dryshod. One of the lads asked of his companion, "Well, what did that guy Sir Walter say to the queen?" "What did he say?" was the reply. "Why, he said: 'Kid, step on it!'" "That is what Big Six has been doing for seventy-five years—stepping on it," asserted the speaker, "and that is the reason it has met with so much success. It is pleasing to know that a great editor and publisher was one of the founders of the union. You gentlemen are the ones behind the guns that are making modern civilization. One drop of printers' ink makes readers think!" He complimented the union on its achievements and expressed the hope that it would live to celebrate the one hundred and fiftieth anniversary of its birth seventy-five years hence.

Justice Talley, choosing his own subject, told of his experiences when he acted as counsel for No. 6, whose members always knew what they wanted and how to proceed to get it. "I, however, found that there were more sea lawyers in Big Six than there were in the bar association," he said. "Through my association with these printers I began to learn how to construct a sentence. Now that I have been elevated to the bench I can throw a few words together and pronounce a sentence! Horace Greeley joined together the ideals of unionism with those of citizenship. No. 6 still clings to those principles, standing unceasingly for the best ideals of unionism and the highest standards of citizenship, which are so greatly needed in these days. May the years to come be as successful as those that have passed, and may the diamond that surmounts the union's brow remain upon its head for all time!"

Dr. Elliott was introduced as the father of the School for Printers' Apprentices. He said Big Six had taken a fine stand in the last seventy-five years, but in his judgment the best and highest human thing it had done was to make possible the establishment of the school for apprentices. "It has laid the foundation for a new kind of education," said he, "and twenty-five years from now you will find that school a fine technical institution. It is bound to develop printers who will be an honor to the craft and to the union."

Toastmaster Rouse at this juncture called upon Hugh Dalton, dean of the union, who has been a member in good

standing for sixty-two years, to make a few remarks. Mr. Dalton received an ovation, the banqueters arising and greeting him with tumultuous applause. He said he not only had the honor of celebrating the seventy-fifth birthday of Big Six, but also the rare privilege of observing the anniversary of his own birth, which occurred eighty-seven years ago that day. In the seventies he was elected president four times. He is still hale and hearty, and possesses a surprisingly strong mental fiber.

In presenting the Rev. Father Cashin, the toastmaster said the good priest, who was formerly chaplain of Sing Sing Prison, had informed him that during his incumbency in that position he had never found a member of the typographical union in that penal institution. His theme was "The Midnight Mass and Its Effect on Printers." "If it had not been for the members of No. 6," the clergyman said, "St. Andrew's Church, which is in the shadow of Printing House Square, would have been closed twenty-four years ago. The ecclesiastical authorities had sent the late lamented Monsignor Evers down to wind up the affairs of the parish, whereupon the union printers engaged at night work on the morning newspapers petitioned the church authorities to inaugurate a midnight mass in the edifice on Sunday, to enable the typos and other night workers to attend devotional exercises before going to their homes to slumber and rest during the remainder of the day. This was a new and novel idea, but the petitioners' prayer was granted and these religious services have been held at 2:30 o'clock every Sunday morning since then, thus placing old St. Andrew's on the map! No. 6 is a body of men engaged in a great educational work. As pastor of the printers' church I want to attest to the moral and spiritual character of your members. They have the fighting spirit—the spirit of fair play, and that is essential to success. All wars and all great movements have had their slogans, and I desire to suggest a new slogan for Big Six. It is Y. M. C. A.—You Must Come Across! I marvel that after seventy-five years you have retained your youthful appearance, and I trust we will all meet again on your one hundredth birthday at a social function similar to that of today."



The Diamond Jubilee Celebration of Big Six

Next was heard the resonant voice of Dean Francis of the employing printers' organization, who at seventy-seven is still going strong. In responding to the toast, "Coöperation with Typographical Union No. 6," he spoke from experience when he observed that "organizing is not an easy proposition. It is easier to combine the labor element than it is to organize the employers. When I started to form the Printers' League of New York I sent out three hundred invitations, but only four persons attended the meeting. In 1903 we formed the Printers' League with seventeen members. I afterward attempted to organize a joint union of journeymen and employers, but failed. Subsequently the League and No. 6 joined issue, and since then there has been very little of conflict, but a great deal of consultation and conciliation. It has developed confidence. There is no better manner of settling disputes than that agreed upon by the union and the employers. I shall always hold in grateful remembrance the occasion some years back when with several other employers I attended a meeting of your union. We were greeted very cordially by the two thousand members who were present at that meeting, and they unanimously adopted every proposition that your officers and the League submitted to them. We have shown that spirit of unity here today. It may not come soon, but I predict that some day we are going to have a union of employees and employers to study and solve the problems of this wonderful business of printing. I shall hope to attend your one hundredth anniversary, which will be my one hundred and second anniversary if my life be spared that long."

Last but not least came Secretary-Treasurer O'Connell, who spoke in response to the toast, "Financial Difficulties." He avowed that he was at a loss to understand why such a subject was inserted in the program for him to descant upon. "No. 6 has no financial difficulties!" he exclaimed. "After paying all of its bills it has a balance of more than \$300,000 in the treasury. But No. 6 has made considerable progress since I was first chosen to the office in 1911. Then we had 6,804 members. In the fourteen intervening years 15,985 traveling cards were received, 376 honorable withdrawal cards were deposited, 4,583 new members were initiated, and 434 delinquents were reinstated, making a total of 28,182. During the same period 13,673 traveling cards were issued, there were 742 honorable withdrawals, 2,288 members were suspended, 1,802 died—an aggregate of 18,505; leaving a membership of 9,677 in good standing on April 1, 1925. For some unaccountable reason a sprinkling of politicians have got it into their heads that No. 6 is a political organization. To be sure, as in other associations, we have our share of union politics, which I submit are decidedly lively and illuminating at times. Last week a man called at my office with a letter from a leader of one of the big political parties. He said he wanted to be a member of No. 6. I took his initiation fee and gave him an application form, which he filled. Then I instructed him to appear before the membership committee on a stated date. 'What for?' he queried. 'To be examined, so as to determine whether or not you are a competent printer,' I replied. 'Hell! I ain't no printer,' he rejoined; 'I'm a blacksmith, but I want to join Big Six to learn the political game!'"

The Diamond Jubilee Committee consisted of Francis G. Barrett, chairman; John J. Fahey, secretary; Daniel J. McCauley, George Bentley, Max Grossmann, William B. Stott, Louis Dusch, Earl Hayes, Thomas J. Grimley, Oscar Boessmann, Thomas L. Coup, William M. A. Power, Paul Maltby, Walter Kane and George F. Beach.

Big Six occupies its own building at 24 West Sixteenth street. As this building was the home of William Cullen Bryant, the poet, some time or other when he was editor of the *Evening Post* (1825-1875), and thus has become a historic landmark, it seems assured of a permanent preservation, or at least until it crumbles with age.

## STUNTS IN THE PRINT SHOP

The North Side Printers' Guild of Chicago at one of its meetings last winter was entertained by members and visitors who recited their experiences. Here are three of the choicest:

### To Print From Linoleum

By JAY BROWN

It is easy to print from linoleum. Many showy and pretty designs and pictures can be made very easily, and at very little expense.

To make a cut of a picture or drawing, glue a piece of linoleum on an electrotype block or board the size required, and in thickness so that it will be about type high. Then paste your picture or drawing on the linoleum, face down, and with a sharp knife or razor blade cut away the parts you do not wish to print. Then give the linoleum a coat of shellac, and when it is dry turn it face down on a piece of fine sandpaper and smooth it off.

If a two-color cut is desired, pull a proof, and paste it face down on a block with linoleum the same size and prepared in the same manner as the first one. Cut away all except the part you wish to print. With a little care you will have a set of color cuts, with perfect register, that will print any ordinary run. For a long run it is advisable to give the cut several coats of shellac, letting each coat dry before applying the next.

Many pretty designs can be made by cutting the linoleum in strips in the paper cutter, say six, twelve, eighteen or twenty-four points wide, and then glue on the blocks in the designs desired. Designs can be made that it would be almost impossible to work out with metal or brass rule. When cutting the linoleum, cut a heavy cardboard at the same time. These cardboard strips can be used as guides and left between the strips of linoleum until dry and then pulled out. Do not glue the cardboard strips. To make alternate colored stripes you will need only one block; all you have to do is move the guides on the tympan the width of the strips of linoleum, and you have a perfect register.

### The Adjustment of Guides

By LELAND POWERS

The time, bother and nuisance of setting and adjusting guides on platen presses can be greatly reduced by the use of an ordinary short T-square and a triangle.

After an impression has been pulled on the tympan the approximate position of the side guide and one bottom guide is determined in the usual way. The T-square is then slid along the upper bale clamp until it coincides with the line marking the side guide. Draw a line down the tympan sheet. The triangle is then placed against the T-square until its right-angle side coincides with the point marking the lower guide.

Draw a line across the tympan sheet with the triangle against the T-square.

These two lines mark the position of the sheet to be fed.

The side and bottom guides can now be set along these lines at their proper places.

The use of a T-square and triangle insures that the two bottom guides will be equidistant from the type matter. In case movement of the guides is necessary the lines are a valuable aid in determining just how far the guides should be moved to assure exact position of the printed sheet.

### Printing Badges on Proof Press

By WALTER SCHUBEL

A great deal of time can be saved in printing badges by running them on the proof press, thus avoiding the necessity of pinning the ribbon to the platen and other annoying delays. Equipped with a Ludlow, we are in a position to recast the lines to be printed on the badges six times or more, and then making six impressions in one.

## DIRECT ADVERTISING

*By ROBERT E. RAMSAY*

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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### Planning Direct Advertising for Dealers in Men's Wear

On the first page of the writer's latest book, "Constructive Merchandising," appears this quotation from the Report of the Joint Commission of the Sixty-Seventh Congress of the United States on Marketing and Distribution: "We have now reached a point where it costs more to distribute and serve than it costs to produce. Commodity values are lost in a maze of service costs, and the time has come for a consideration of the fundamental problems of the economic distribution of the absolute essentials."

The study referred to was undertaken during the years 1920 and 1921 under the direction of Hon. Sydney Anderson, and is the most thorough study of marketing and distribution to date. It was issued in four parts. The single part of interest to merchandisers everywhere, which should be in the library of every printers' advertising or service department, comprises no fewer than 266 pages, and is illustrated comprehensively with charts and diagrams.

In order to make this study Congressman Anderson organized a staff totaling nearly three thousand experts in industry, banking, transportation and agriculture, for the most part volunteer workers. It has been estimated that had these men been remunerated for their labor during the investigation it would have cost the United States government over \$5,000,000 instead of \$50,000.

The particular paragraph of peculiar interest to us this month will be found on page 219 of the Anderson report. It reads:

There are certain non-economic factors in the manufacture and distribution of clothing. Men express their personal taste in their selection of clothes and can not be satisfied with uniform product; therefore the purchase price of a suit of clothes includes an intangible element termed "style." It is this factor that most definitely influences the selling cost on the part of the manufacturer and the operating expense on the part of the retailer. Style is not confined to shape and workmanship, but involves fabrics, colors, patterns, linings, trimmings, etc. The element of style is a psychological factor that can not be predetermined by weavers, manufacturers or retailers. However, there is a constant effort on the part of clothmakers and manufacturers to produce an article that will attract popular fancy, and to a degree an effort is made to create public favor with reference to certain articles or groups of articles. This is less apparent in men's clothing than in women's apparel.

That last sentence saves the faces of us mere males! Yet elsewhere in the report we find a chart which "shows that the clothing retailer has paid a larger proportion of the dollar received from the consumer for men's and boys' clothing from year to year from 1913 to 1921, inclusive."

In still another section of the Anderson report, dealing especially with the sale of men's clothing and other apparel, we find this:

One of the outstanding expense elements which the retailer is required to support results from the custom of the consumer of creating busy hours in the day, and busy days in the week, demanding larger organization and greater facilities than would be necessary if trade were more evenly distributed throughout the entire day and entire week. Some retailers employ extra clerks to come in during the periods of "peak trading," but extra help lacks the acquaintance with stock and with customers of the store, which is required for entirely satisfactory service.

This brings us right to the point where direct advertising can be of assistance to the 67,242 (at least) retailers of men's clothing and other apparel throughout the country.

Right here it must be recorded, too, that planners of direct advertising in the men's apparel field must bear in mind the principles described in our April number, which told of the methods of planning direct advertising for dry goods and other women's wear products, because, as Professor Hollingworth showed in this book "Advertising and Selling": "The only article of clothing bought by men exclusively is their own collars. Only eighty per cent buy their own shoes and hats. In over fifty per cent of the cases the men's jewelry, handkerchiefs and underwear are purchased either by the women alone or in consultation with them. In one-third of the cases the women help to buy the men's shirts. Only one-third of the men buy their own handkerchiefs."

Suppose we tackle the problem first from the manufacturer's angle and, that decided, suppose we take an outstanding concern — Hart, Shaffner & Marx. We choose them because the method they use strikes the keynote of any appeal which has to do with the male of the species — *personalization*.

The backbone of the Hart, Shaffner & Marx campaign to interest "the man in the street," "the man about town" and "the man in the country" to buy their clothing is their style book. It is issued twice each year, in the spring and fall. Thousands of dealers furnish lists of names of men of all classes to whom it is to be sent. The advertising department of the manufacturer designs and writes this unusual book. While many clothing manufacturers issue style books, there is but one *personalized* style book, and that is gotten out by Hart, Shaffner & Marx. The personalization is illustrated by Fig. 1, which reproduces the front cover of the November-December issue of *Personalized Publicity*, the house publication of the Kier Letter Company, Chicago, of which concern Miss Janet A. Olsen recently was elected president. A part

of the cover of this number is the complete front cover of the fall, 1924, style book of Hart, Shaffner & Marx. Note how the writer's name is personally imprinted upon the cover. If the copy had reached me in the regular course of work in place of "Costello & Duffy, Cle Elum," would have appeared the name and address of the retailer through whose coöperation the booklet reached me.

Within the text pages of this house publication we learn some inside secrets of this unique job of personalization:

Personalizing has been used effectively on the style book for the past seventeen seasons in the manner shown on this cover. In fact Hart, Schaffner & Marx was the first firm to use our special process of personalizing. Each season we personalize a large number of style books; the total during the past seventeen seasons has run into millions of copies.

The effectiveness of personalizing in conjunction with the style book has been demonstrated by the many dealers who have used it season after season. Many of them have increased their orders for personalized books. Some have used personalizing, discontinued it for a season, and then resumed. *As many as fifty thousand copies have been ordered by a single dealer for one season.*

In a public address, Fred P. Mann, one of the big men in the small-town field, who was referred to in an earlier article in the present series, said of this advertiser: "In my opinion nothing has done so much to raise our own standard of service as the wonderful stuff we get from Hart, Shaffner & Marx.

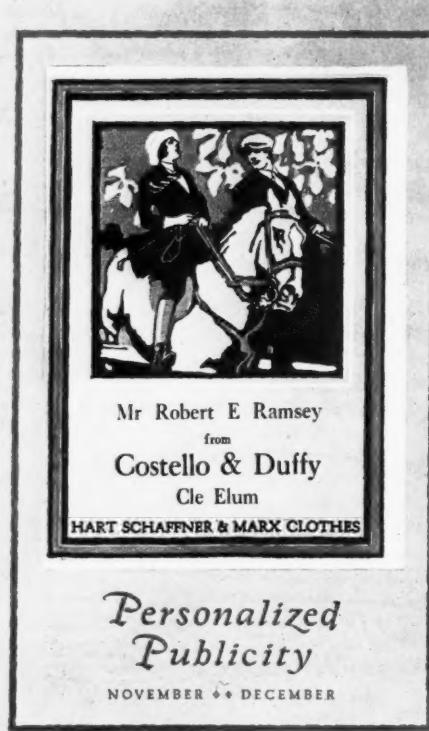


FIG. 1.—A doubly interesting exhibit, the front cover of a monthly house publication issued by Kier Letter Company, Chicago, producers of direct advertising. The design part, complete in itself, tipped on in the original, is an example of a personalized style book which increases sales of men's apparel. Complete details in text.

They are the source of inspiration to us, and should be to all merchants. I have handled their line for years, and during all the time I think we have averaged hearing from them about three times a week with some real help."

There is a wealth of suggestion in the two angles to the experience of this Chicago clothing concern. Retailers who

tie up through local mailings—whether locally printed and produced, or personalized and mailed from Chicago, is immaterial for our purposes for the moment—with the national advertising of the manufacturers *sell more men's apparel* and reduce the high cost of making sales. Those who do not so tie



FIG. 2.—One of the illustrations from a unique booklet issued by The Corday & Gross Company, producers of direct advertising, Cleveland, Ohio.

up their local store with the national announcements of the makers often find themselves overloaded and forced to put on special sales to get money.

Even then direct advertising can help the local retailer. Not many moons ago the writer addressed the local advertising club in a southern city. In the course of his remarks he told of various *strategic* uses of direct advertising. After the address had been completed a stranger came up, the local distributor of a well advertised line of men's clothing. The gist of his conversation points the moral: His store had overbought and undersold. It had not tied up with the national efforts of the maker, and found itself in trouble. A special sale had to be put on. It was announced through the mails, and between the opening of the store in the morning and noon, the time the writer spoke, about \$11,000 worth of men's clothing had been sold. The manager of the local store told me: "It is to the credit of the local newspapers that had we announced this sale in the morning edition our local competitors would have gone us one better in the afternoon papers. As it was, through the strategy of secrecy we made the appeal direct to local men who should be good prospects, and had them in the store and were making sales long before our local competitors realized what was going on."

Another use of direct advertising by manufacturers of men's clothing who would increase sales for their retailers, is the broadcasting of lectures, lessons and the like to dealers and their clerks. Prominent in this field are noted such concerns as B. Kuppenheimer & Co., The Wooltex Company, Printz-Beiderman Company, David Adler & Sons Company.

Fig. 2 illustrates another method by which manufacturers can make use of direct advertising to assist them in increasing sales to retailers of men's apparel. A close examination of this figure will show that these are return cards from announcements issued by various manufacturers, outstanding in the illustration being Dutchess Manufacturing Company, Poughkeepsie, New York, makers of Dutchess trousers; The Kaynee Company, Cleveland, and the like. This figure is taken from a unique and very attractive booklet entitled "To Sell Your Product," with the subtitle of "Command a Hearing for Your Salesmen!" published by The Corday & Gross Company, Cleveland, Ohio, producers of direct advertising.

From the title the succeeding pages, in stepped style trace the actions of a typical salesman, the problems he meets and how he solves them. The pertinent part for our purposes here is that section which is entitled "You can command a hearing for your salesmen," the principal part of which carries this copy:

Where does he come from? What has he to offer that is different? What are the resources and facilities of the organization behind him?

These are the questions every salesman must answer. These are the things every prospective buyer must know before your salesman can "talk turkey"—before he can get down to the profit-making job of *closing sales*.

Behind your salesman is a background of resources and manufacturing skill, and a record of accomplishment. Behind him is the ability of an organization that can render real service. Behind him is a real sales story.

*But, does your prospect know it?*

For the salesman whose product is unknown, whose background has never been pictured to the prospect, there is a tremendous barrier. He *has to tell* where he is from, what he has to sell, what kind of organization he represents, and what kind of service he offers.

He has to do these things because he is a salesman without a background—an actor without a stage.

He is a dispenser of information, and not a maker of sales.

He is spending his time telling when he should be selling.

I have quoted this in full, down to the Corday & Gross own direct advertising story, not only because it is pertinent to our special article on the sale of men's apparel, as in the original the caption under Fig. 2 reads: "Armed with invitations like these, your salesmen can close more sales," but also for two other reasons. The first is that the example is a fine one, showing other producers of direct advertising how to plan and how to sell their services, and, second, because this specimen came from a *buyer* of direct advertising with this comment, hand written upon it: "This is real *selling* of direct advertising. It takes the tired business man at a soft spot."

Fig. 3 illustrates still another type of direct advertising aimed at the men's apparel field. This piece not only seeks to tell, but also to sell. In other words, it is strictly a mail-order piece, and mailed out just prior to last Christmas it played up that thought. It was submitted by The Littlehale Advertising Agency, New York, with this comment: "We have just completed a broadside for the Valco Manufacturing Company which we believe possesses exceptional merits from the merchandising viewpoint. Believing that you would be interested in seeing this particular piece of printed salesmanship, we are enclosing a copy." Other than the general statement that it was effective, we regret we can not add its dollars-and-cents order-getting accomplishment.

Underlying all these examples, and backing up all the manufacturer's efforts, are the individual efforts of the retailers. These cover two general classes: (1) Local direct advertising by retailers on behalf of nationally advertised men's apparel; (2) local direct advertising by retailers on behalf of their own private brands or custom-tailored apparel, including shirts, as well as suits of all kinds.

Fig. 4 is an example of the latter class, one of a long series of letter-announcements issued by D'Andrea Brothers, Incorporated, men's tailors,

New York. Note in this piece a direct attack is made on ready-made clothing produced in Rochester, New York. This type of appeal is known as "knocking" copy, and as a rule it acts as an Australian boomerang, returns to the thrower. In the case of copy, however, it usually strikes the sender and injures him instead of being available for another shot, as in the case of the ingenious boomerang of the Australians. The Associated Advertising Clubs of the World continuously conduct campaigns of suggestion and recommendation urging that advertisers eliminate knocking copy from their advertisements, and some of the magazines simply will not accept such announcements. For example, a manufacturer of metal office furniture was not permitted to question the merits of wooden equipment in one weekly magazine, even though what he said was true—that wood would burn! No matter whether it is clothing copy or direct advertising for any other commodity, printer-producers would do well to beware of the knocking type.

Those printer-producers who would seek to increase sales of direct advertising in the men's apparel field have available not only all the outlets referred to in earlier paragraphs, but also a broad range of importers and wholesalers. The importers, of course, are in the main at seaboard points, so we can leave them out of our discussion here, because the methods would be of interest to comparatively few of the readers of the nationally distributed magazines such as THE INLAND PRINTER. But the wholesalers are an important field, one often overlooked, especially in the apparel lines other than suits. There are wholesalers of ties, handkerchiefs, pajamas, shirts, socks, mufflers—in short, a whole host of things which men wear which reach the retailer through the wholesaler's hands. These wholesalers oftentimes have to make use of the part-time services of salesmen of other lines, or a manufacturer of men's hats in Connecticut likely sells his products through wholesalers in various parts of the country, as well as by sending out sample kits and trunks to a salesman in Kokomo, for example, who is handling a line of shirts, a line of belts and a line of caps.

Fig. 5 pictures for you the thirteen typical jobbing zones and locates the seventy principal jobbing centers, as worked



FIG. 3.—Coupling up timely suggestions with the sales of men's apparel. Note, too, this is an example of the mail-order type of printed salesmanship, as the loose order form indicates. Designed by The Littlehale Advertising Agency, New York.

out by the Chicago *Tribune* in its "Book of Facts." It suggests the cities in Dun's, Bradstreet's or other commercial register to which you can turn to get a list of names of wholesalers of men's apparel, which with the addition of street addresses through the city and telephone directories gives you a real, live prospect list upon which to turn loose your guns, even though you disregard all the suggestions in this article excepting this last phase, the wholesalers. By and large, what each of these wholesalers has to sell to all the retailers in the thirteen zones is *service*, which includes having complete stocks ready for prompt shipment, a good choice of brands, qualities, models, etc., and care in shipping and packing, etc.

And reverting once more to the congressional report on marketing and distribution, referring especially to wholesalers (see page 215), we read:

Individual concerns can in reasonable measure modify cost to the ultimate consumer by adopting such policies in production and distribution as will permit and encourage a steady, orderly flow of merchandise through the stores of the wholesaler and retailer in

**D'Andrea Brothers, Inc.**  
MEN'S TAILORS  
  
5875 Fifth Avenue at 47th Street  
New York

Mr. Robert E. Ramsey,  
500 Wolf's Lane,  
Pelham Manor, N. Y.

Dear Mr. Ramsey:

Phrases conjure up thoughts.

And the phrase "Ready-to-wear" probably conjures up the thought of Factories at Rochester and a big Store in New York and a floor full of over-anxious salesmen ready to pounce on you when you come in and sell you a suit which may possibly fit you by accident.

But that's not D'Andrea's.

We are custom tailors in the first place, and in the second place we wouldn't have the kind of trade we have if we ran our place on those lines.

It makes no difference to us whether we make up a special suit for you or fit you with one of our ready-to-wear suits. The materials, styling and workmanship are not changed one iota in the ready-to-wear. But the ready-to-wear price is only \$75.00.

Sincerely yours,  
Mark D'Andrea  
President  
D'ANDREA BROTHERS, INC.  
March 16th,  
1925.

FIG. 4.—Nothing else is quite so personal to man as his clothing. Nothing else is quite so personal to any one as the addressed letter. Here we have a well processed piece which may be looked upon as typical of a certain class of appeal.

such quantities as will afford opportunity for frequency of stock turn and a consequently reduced burden of operating overhead cost against the unit of merchandise.

This is especially applicable in the men's apparel field.

PRINTERS, as a rule, should pay special attention to the way parcels are sent out to their customers. A neat parcel will convey a good impression of your office and your ability to produce good work. I know of several printers who use a distinctive color treatment throughout on labels, wrapping paper and string, and it is a mighty attractive way of focusing attention on their product. The use of old newspapers or wrinkled wrappers off paper bundles will never create an impression of neatness and quality.—*Canadaink*.

## HOW TO MEET LOW-PRICE COMPETITION

By R. GILBERT GARDNER

When you know your quotation for printing is a just price for good quality, and the prospect objects in this fashion, "You are too high—much higher than Mr. Blank," do not concur with the indictment.

Proceed to justify yours as a fair price, as does a high-grade salesman of printing. "No, we are not high. We could



FIG. 5.—This illustration has to do with the whole side of merchandising known as wholesaling, as is brought out in the text. However, as the accompanying article shows, there is a big field, largely undeveloped, of selling direct advertising to those who wholesale men's apparel, as well as to manufacturers who wish to sell to wholesalers. Reproduced from "Book of Facts" of Chicago *Tribune*.

give you a job of poorer quality, but it would harm both you and us. We would not care to risk our reputation by lowering our standards." In most cases the man to whom you are selling will see the logic of your defense and will concede the point.

Then there is the customer who objects to price when the job is delivered, principally because a competitor may have estimated that he can do the work for less. In this case, put all your cards on the table. Show the various job tickets connected with the order from the time it was received until delivered. Indicate your regular margin of profit, and finish with a question similar to this: "Now, Mr. Jones, what would be the use of our men deliberately falsifying their records? Can't you imagine what a mess it would make in the shop? Why, it would cost them more than they could ever hope to gain." When done convincingly this usually accomplishes the desired result, and afterward the customer so handled will be less likely to advance objections to price.

## DISCOVERIES OF THE WISE PRINTER

By GEORGE W. TUTTLE

That a dull day is a splendid time to get busy sharpening his wits.

That the human-nature imprint is imperishable, even in business.

That business health demands curtailing the appetite of his waste basket.

That the old saying, "What can't be cured must be endured," should be changed to "What can be cured must not be endured."

That a customer may be as mum as an oyster and yet do a heap of free advertising for him afterward.

That the courtesy which flows out usually flows back at the turn of the tide.

That all men are not enemies of the printer who insists upon allowing a reasonable margin of profit on first-class work.

That when a printer keeps smiling and keeps working, the bank account is apt to say "Ditto here!"

That the printer who has to hustle for what he gets is apt to enjoy good digestion and good prosperity.

## SPECIMEN REVIEW

*By J. L. FRAZIER*

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

**THE STEVENSON & FOSTER COMPANY, Pittsburgh, Pennsylvania.**—"Type Faces, Then and Now" is not only an unusually attractive folder, and an effective piece of printers' direct advertising, but it furnishes remarkable evidence of the marvelous improvement in the quality of type faces since, as you state, "father was a boy." Because of its general interest, as well as because of the effective layout, we are reproducing the inside spread, but, of course,

the Elgin A. Simons Company are illustrated in full color. Not only is the printing above reproach, but the typography of the titles underneath is neat and wholly in keeping with the presswork and the product.

**FROST BROTHERS, New York city.**—The series of Kurzman advertisements are in good taste, and are also quite striking as a result of their excellence and the effective use of white space. Quality

used for the line. Allowance must always be made for the weakness of a color in the selection of units that are to be printed in it.

**THE QUICK PRINT SHOP, Dickinson, North Dakota.**—Your specimens include only plain everyday work, yet neat typography and pleasing use of white space make them good. We refer particularly to the work in Caslon, which, in so far as workmanship is concerned, measures up to the best

T Y P E   F A C E S	
T H E N	N O W
<b>PITTSBURGH PROMOTES PRO</b> <small>Norman Condensed</small>	<b>Pittsburgh Promotes Prog</b> <small>Kennedy, a beautiful body type</small>
<b>Pittsburgh Promotes Progress</b> <small>Florentine</small>	<b>Pittsburgh Promotes Progress</b> <small>Douglas Oldstyle, clear and readable</small>
<b>Pittsburgh Promo</b> <small>Clerdon Extended</small>	<b>Pittsburgh Promotes Progress</b> <small>Bodoni Bold, the essence of dignity</small>
<b>Pittsburgh Promotes Progress</b> <small>Bell Gothic</small>	<b>Pittsburgh Promotes Progress</b> <small>Goudy Bold, a clean, strong display type</small>
<b>PITTSBURGH</b> <small>Broadtype</small>	<b>Pittsburgh Promotes Pr</b> <small>Casper Bold, for striking display</small>
<small>A left to right glance at the above lines will give you some idea of the progress made in the art of typography in answer to the demands of modern advertising.</small>	
<small>On the left are shown some examples of the type faces that were considered <i>ne plus ultra</i> when father was a boy.</small>	
<small>On the right, these same lines are set in some of the very latest type faces, that comprise only a part of the modern equipment used by this company in the production of forceful and attractive direct mail advertising.</small>	
<b>The Stevenson &amp; Foster Company</b> <small>421 Seventh Avenue, Pittsburgh, Pa.</small>	

Compare the types of "then" and "now" in this "spread" from an interesting folder by The Stevenson & Foster Company, Pittsburgh, Pennsylvania, and you will realize how great your advantages are compared with those of the printers of the seventies and eighties.

our reproduction doesn't do justice to the much larger original printed on antique white stock. The folder entitled "Your Grandfather" is likewise an attractive and effective piece of advertising, the outstanding feature being its evident clarity — Bookman type nicely spaced.

**L. A. BRAVERMAN, Cincinnati, Ohio.**—The specimens you have sent us, particularly the advertising pieces issued by the Champion Coated Paper Company, the artwork on which is by George F. Trenholm, are of the highest order of excellence. The presswork is remarkably well done. It speaks well not only for the pressman of the Procter & Collier Press, but for the enameled paper on which this work is executed, the product of the Champion company.

**THE FENTON PRESS, Auburn, New York.**—There is no criticism to make upon your execution of the sheet of enclosures on which handsome chairs of

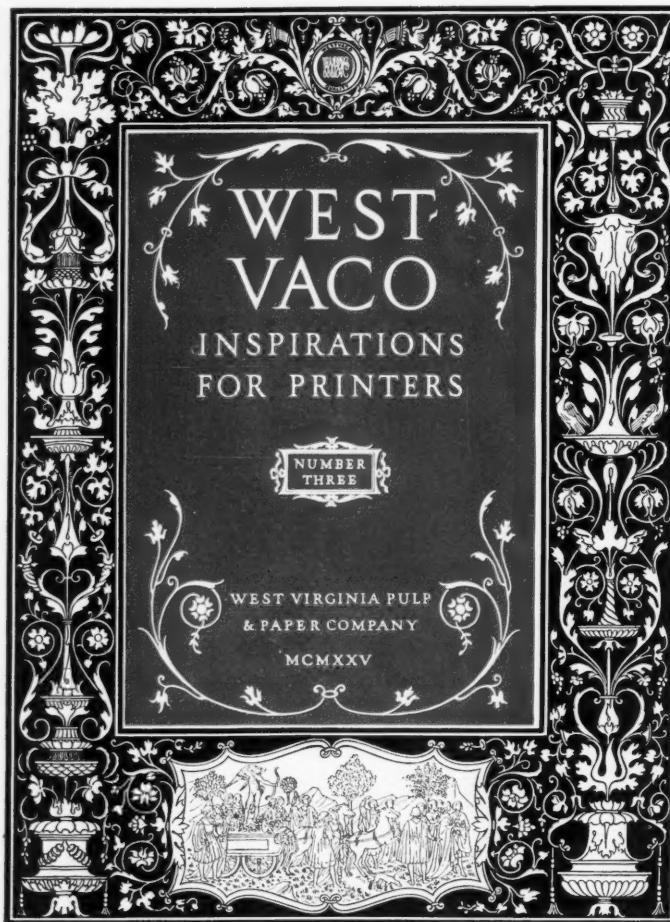
type faces are used throughout the series, which is another decidedly good feature.

**C. B. NICHOLSON PRINTING COMPANY, St. Louis, Missouri.**—The fact that we have seen some of the specimens included in your latest package is not regretted, because they are so interesting we have enjoyed seeing them again. Even those relatively few pieces characterized by the old-time "gingerbread" style are interesting because of their cleverness. You show good judgment in the places you employ this style, which you realize is not the best, as demonstrated by the fine quality of your simpler forms, which are in the great majority. The possibilities of variety with only type, typographical ornaments and rules are indicated by the many different letterheads you have used, all of which are good. The orange color is a little too weak on the motto, "My Religion," particularly for the initials of the title, which are merely capitals of the type

standards. The shaded face in which the letterhead of the Merchants bank is set is not a pleasing one, as you doubtless realize. Its use should be avoided, as should also the combination of the unrelated Old English and Copperplate Gothic types, which are combined to poor effect in the letterhead for the I. O. O. F.

**Albion Argus, Albion, Nebraska.**—In so far as arrangement and display are concerned, the specimens recently sent us are very good. They indicate talent, particularly expressed, now and then, in interesting, informal designs. In view of the really skilful composition it is unfortunate that you do not have a choice equipment of types, Pabst being the best of those you use. In some instances this face shows up very well, notably on your own letterhead, in which an ornament of a press is printed in red at the top, in the center. The gothics, the outlined gothic (is it Blair?) and

June, 1925



Beautiful and impressive title page from a brochure of the West Virginia Pulp & Paper Company, the title of which indicates the nature of the contents. And it is not a misnomer; throughout, the book contains ideas on typography, art and related subjects that are not only practical but interesting and educational as well.

the Parsons are taboo. The latter is particularly unattractive when composed wholly in capitals. If you had a full range of sizes of Goudy Old Style, an admirable job face, or Caslon Old Style, and if one of these faces had been used for the work you've sent us, we would rate it high grade even as arranged. "The Beaver" is a fairly good school annual, particularly as regards the makeup of the text pages. There is considerable picking evident on some of the halftones, however, and the use of hyphens to lengthen the line "1924" on the cover is bad. They do not effectually lengthen the line as desired, and merely add displeasing spots to the page.

J. O. McNARY, Anacortes, Washington.—We made a paragraph about your work to "fill out" the May issue, but held your title page for the Brodahl menu over for reproduction in this number, which shows how much we think of it as a real example of novelty typography.

R. C. BAUER, La Fayette, Indiana.—Your work and that of Mr. Rose on the composition of the various specimens printed by the Haywood Publishing Company are high grade. The Easter program for the Trinity church is particularly pleasing. "A Book of Types" is interesting, but just a bit too florid.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—You give small, everyday forms a beauty and dignity of treatment such as would become the largest and most important printing. The collection of work most recently sent us demonstrates how needless many type faces are and how effectively Caslon and Caslon italic are used upon

a wide range of work when skilfully handled, which, in the final analysis, means simplicity.

THE CHAMPION COATED PAPER COMPANY, Hamilton, Ohio.—Your huge calendar, at the top of each leaf of which appears a large halftone illustrating some step in the manufacture of paper, is one of the handsomest we have received. It is impressive not only as a result of its size and the interesting halftones referred to, but because of the excellence characteristic of each detail of its execution.

OLIVER H. McGINNIS, Washington, Pennsylvania.—No better work of the kind, small forms of general range, is being done in New York or Frisco than the specimens you have sent us. Neatly arranged in chaste type faces, Caslon Old Style predominating, and with a fine regard for the value of white space, they are at once attractive and forceful. Especially handsome is the menu folder for the dinner of the local bankers' association, which, on a beautiful dark dull-green stock, emphasizes the Strathmore slogan, "Paper Is Part of the Picture." We regret that pages of this sort do not show up to their true beauty in one color reproduction and that regard for the appearance of our own pages must regulate somewhat the selection of specimens for exhibits, else this handsome page would be shown, although other pages in the lot are of equal excellence.

MCMATH COMPANY, El Paso, Texas.—"Ask Us to Print for You" is an unusually effective blotter, demonstrating how light faces of type may give the effect of strength through the use of white

space. "As Others See Us" is an interesting booklet, and not an unattractive one, though the spacing of the title page might easily be improved by the use of a complete page border in place of the simple bands across top and bottom. The style followed is not a good one where margins are scant, as in this booklet; in fact, the bottom margin is too small throughout. The cover extends just a little too far for comfort in thumbing the pages. All in all, however, it is commendable work.

D. M. COX, Seymour, Texas.—Except for the fact that the cover design for the menu of the Chamber of Commerce is too low, and the initial letter in the ornament at the top of the panel is too small, the page, in fact the whole piece, is quite satisfactory. On the menu for the Senior Class banquet we dislike the use of the script for the headings on the inside pages and regret so little care was taken in arranging the margins. These are quite badly out of line, the inside margins being altogether too wide. The combination of types on the front page is not pleasing and, yet, compared with the general run of work of this character, the page is not especially bad. The figures, however, are a little too light to harmonize with the monogram device and with the line of rule and border connecting them.

WHAT is perhaps the largest case-bound book in point of size we have ever received comes from the Advertising Agency of Barton, Durstine & Osborn, New York city. It relates to the "Harvard Advertising Awards," in which this agency won high honors in 1924. In consequence of that, as well as because of its size and excellence, this book constitutes an effective item of publicity. The page size, stated as being large, is 14 by 18½ inches, and the text pages in large type, of course, are composed in Caslon Old Style and have commensurate margins. The stock is Old Stratford. The board backs are covered with white paper and have black cloth over the backbone. At the top of the front cover the title "Harvard Awards" appears in two lines in two-inch hand-drawn letters, while a third and smaller line reads "Founded by Edward W. Bok," all printed in medium gray. The monogram device "B-D-O" appears in orange at the bottom of the page. The effect is unusually agreeable, and the size and manifest quality of the piece make it impressive. All in all, this is a notable achievement, quite in line with the fine things we're accustomed to getting from this young and rapidly growing agency, to which, it is evident, no barnacles are clinging. The book bears the imprint "Press of Currier & Harford."



Menu title by J. O. McNary, Anacortes, Washington, demonstrating skilful use of ornamentation. Printed in deep green and a very light yellow tint on gray cover stock, having a grained finish, the original is decidedly impressive, as well as attractive.

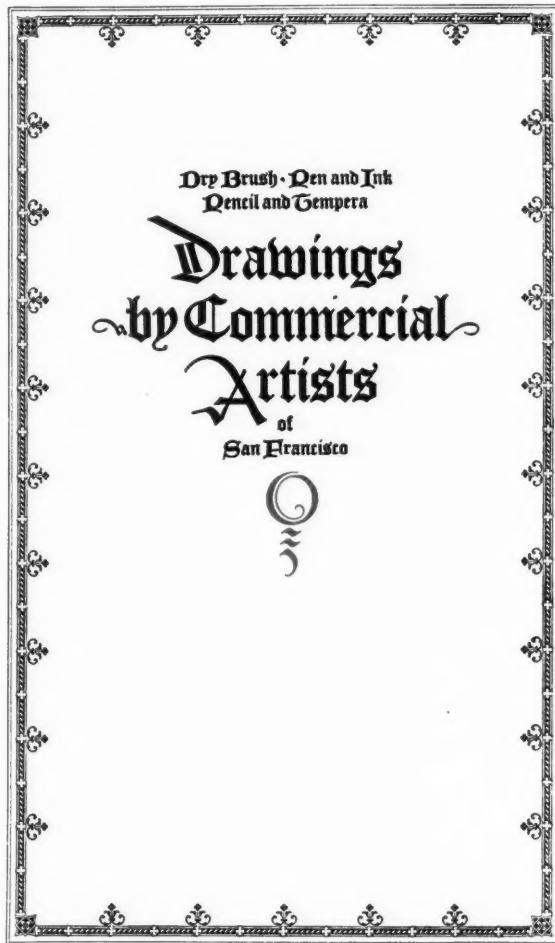
A. S. CAIN, Grand Junction, Colorado.—The letterheads are interesting and effective, those set in the characteristic Cooper Black being particularly good. The initial on the heading for Winfield's is hardly tall enough; the white space below, unmatched by an equal amount at the right, is too wide.

ROGER WOOD, Chicago, Illinois.—Although the inside pages of the booklet, "Profitable Printing," are effective and quite pleasing, the folder, "The Law of Averages," is the best piece you have sent us. The handling of the title lines on the cover of the former seems awkward and the greater width of the lower group throws the page out of balance; in fact, this makes it look quite decidedly bottom-heavy. A very good feature about the work is that you have the proper regard for the importance of paper and use quality grades.

KENT D. CARREL, Baltimore, Maryland.—The handsomest booklets received during the last month are "The Brush" and "The Making and Use of Plate Glass," submitted by you. The cover of the former, black stock with a label printed in orange and black on India tint antique stock tipped on—perhaps just a trifle too high for balance, though showing good margins—is particularly striking. The label seems needlessly large and, if smaller, could have been placed much lower without any bad effect upon margins around the top. It would still be sufficiently strong. The beauty of the new Garamond types is being recognized more and more as time goes on, and we venture the suggestion that it will be some time before anything better is available, despite the fact that the two greatest type designers yet known, Benton and Goudy, are by no means old men.

THE KEYSTONE PRESS, Sacramento, California.—Although quite ornate, your announcement set in Cheltenham Old Style is by no means florid or offensive, because the color so extensively used is a soft blue tint. The margin around the type seems too small, and since the lines are too long, particularly those of the smaller type in the body, the measure should have been about two picas narrower. The other specimens are also first class.

BENJAMIN T. THOM, Harpenden, Herts, England.—It is unfortunate that you do not have a better equipment of type faces, as the manner in which the specimens are arranged and displayed is deserving of a better general appearance. While we do not like so heavy a type face for the text matter of a book as the one used for "The Gift



#### Removal Notice

**Bertsch & Cooper**  
Designers - Typographers  
are now in their new location  
**154**  
East Erie Street  
Chicago  
Near Michigan Avenue

Gerald Cooper's talent in lettering is such that he can make something of even the block letter style, as demonstrated by the title page of the removal notice herewith reproduced.

An interesting combination border, which harmonizes nicely with the gothic type, makes a very attractive title page for an unusually attractive booklet. It is from Johnck, Kibbee & Co., San Francisco, and contains reprints of illustrations by various artists of that city, which, with explanatory notes, constitute the sole text of the booklet.

Book," we must agree that it balances the halftones, of which there is one on almost every page, much better than the light-face types customarily used for body matter. In consideration of the heaviness of the page also, the margins appear a little small. The title page of this booklet is altogether too heavy and the condensed letter does not have the dignity a type should have for effective title-page composition. Presswork is very good indeed.

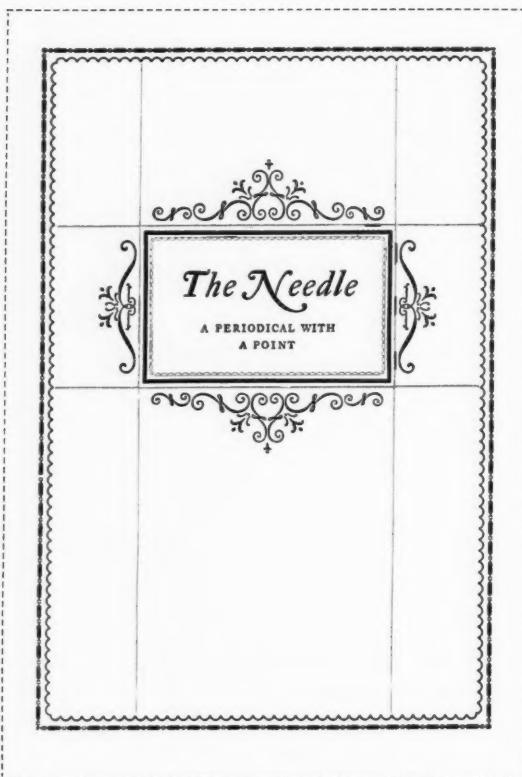
RATHBUN-GRAFT-HELLER COMPANY, Chicago, Illinois.—One of the most beautiful covers and the finest piece of embossing we have seen in a long time features your booklet "Medinah," for the Shriner's February Ceremonial. The colors, moreover, are beautiful. Another fine quality is the remarkable presswork. Indeed, the work is so good we hesitate to mention the fact that the margins are too narrow, noticeable, perhaps, because of the excellence of

the work otherwise and because a reasonably careful check of the pages demonstrates they might have been cut down a pica in width and two in depth without crowding. Just this little reduction would have turned the trick.

THAT EVEN the gothic form of letter may give a pleasing result is demonstrated by the recently issued removal notice of Bertsch & Cooper, the title of which is reproduced herewith. No, it isn't type—it's Cooper's inimitable lettering. Don't attempt the effect with available block letter types.

COMMANDAY-ROTH COMPANY, New York city.—"Conda-Flor" is a beautiful booklet in which the most important consideration, the proper rendering of composition marble-like flooring in colors, is handled to perfection. Just one minor fault, and it is not at all critical, requires mention: the centering of short pages like 2, 15 and 16. These should be above center. The presswork is excellent.

THE JAQUA COMPANY, Grand Rapids, Michigan.—*The Jaqua Way* is one of the handsomest house-organs we receive and the cover designs, invariably on the best grade of stocks, are unique in their excellence. Needless to state, the other examples are



It is a long time since our readers have been privileged with a view of Young & McCallister's work. The cover of *The Needle*, shown herewith, is purely typographic, yet has the master touch of this well known Los Angeles organization of craftsmen.

of uniform high grade and demonstrate your fitness to serve the high-grade clientele of your city.

C. C. JENSEN, Copenhagen, Denmark.—All the specimens you have sent us are executed in good taste and with attractive type faces.

WILBUR G. BAKER, York, Pennsylvania.—The general layout of the letterhead for the Kyle Printing Company is "different" and rather striking. These good features are largely overcome because the lettering is of displeasing style and rather amateurish in execution. The two address lines are entirely too large; in fact, the design as a whole covers too much space and would be measurably better if reduced one-fourth. The colors are not pleasing; the light yellow (lemon hue) is not a good color and, except under certain rare conditions, is not satisfactory. If, instead of the yellow, a light blue tint or light brown had been used the appearance of the design, even as arranged, would be measurably improved. The cover designs for the two American Legion souvenir programs are very satisfactory, although the one for the sixth revue is the more pleasing. The emblem used as an ornament between the upper and lower groups of this one is located somewhat too low on the page, however. We should have preferred to see white paper used for the text pages of this number instead of the green, the use of which was doubtless suggested by the cover being that color. We regret that the display of all advertisements in both issues was not in Caslon, as even the few other faces employed seem to weaken the books as a whole. The advertisements, however, are very good examples of their kind, the card style, in arrangement and display. The presswork on the folder for Farquhar Sawmill Machinery is satisfactory, considering that the stock is none too smooth and is not wholly suitable for halftone printing. We think, however, that the maximum was not gotten out of the halftones. The impression, especially on the large plate on the first page, is too weak to bring up all the dots on the rather rough paper and, so, the cuts appear "broken." Commercially speaking, the work is very satisfactory.

Ross BIGGERS, Houston, Texas.—"The Inevitable Law" makes a very neat page, though it would be better if there were more margin at the

bottom, which was easily possible since there is quite too much open space around the heading at the top. A fine half-point or one-point rule on the inside of the border would have helped it, too. The colors are very pleasing.

CONAWAY & COBB, Indiana Harbor, Indiana.—You did exceptionally well in the arrangement of the blotter, "Winds That Blow." Although we do



#### Example of

tone harmony and individuality in Fine Printing. © Designed and executed from exclusive type faces

By  
JOHNCK, KIBBEE & COMPANY  
Printers  
SAN FRANCISCO

Douglas 2889

Slip by Johnck, Kibbee & Co., San Francisco, California, on buff antique stock with a solid light blue background in the oval panel, is mighty pleasing.

## PROCESS COLOR ~ SPECIMENS ~



BY THE  
JAHN & OLLIER ENGRAVING COMPANY  
817 WEST WASHINGTON BOULEVARD  
CHICAGO

The moment we saw it, this page struck us as a demonstration of the unusual excellence of the Cooper Old Style face. This title page of a folder by Jahn & Ollier, Chicago photoengravers, also demonstrates a condition for which it is admirably suited; that is, the use of enameled paper.

not admire the deep red used, we understand one inclining to orange, which is more pleasing, would not show up on the strong blue stock used. If all blotters you issue are as good as this one they will prove excellent publicity.

MONROE JUNIOR HIGH SCHOOL, Rochester, New York.—The inner pages of your type book are very good indeed; the cover is not at all satisfactory in design. First of all, the border is not pleasing, and the paneling of the title makes irregular white spaces because of the great difference in length of the two lines. When title lines are closely paneled, as in this case, they should be squared up. Here, you will see, there is decidedly more margin at the sides than at the top and bottom. The same applies to the bottom panel. The matter so closely set in bold-face italics in the middle panel is not so readable as it should be and looks bad because it is so crowded.

WILLIAM F. BURMESTER, Pittsburgh, Pennsylvania.—The little pieces you have sent us—cards and programs, mostly—are very pleasing, and some of them unusually effective.

HOYT & AKERS, Sioux City, Iowa.—While the circular for Davidson Brothers is not all it might be, it is, nevertheless, a very satisfactory piece of its kind. The inner spread is well arranged and neat looking, though from an esthetic point of view the Cheltenham doesn't harmonize with the modern letter used for the body. Considering the fact that work of this class is usually very poor typographically this point may seem finicky. The effect of the whole would also be improved if there were no bold-face type in it; a light tone throughout like that of the inside spread would give it an atmosphere more in keeping with the merchandise, women's garments, and the standard of the store.

MILLER & HANCOCK, Cincinnati, Ohio.—Your two blotters, "A Thought" and "For Our Customers," are unusually good; the former, as a result of the double solid border—blue on the outside, "bled," and gold on the inside—is quite distinctive. Consistent in quality with the blotters is the "Dual Use Letter," combining a folder and a letterhead in one.

EARL ROSE, Lexington, North Carolina.—In general, the cover of the ladies' night program of

the Legion is very attractive, the colors, deep blue and gold on light blue Sunburst stock, being particularly so. There is somewhat of a suggestion of congestion at the bottom, and the page would be improved if the emblem and the matter alongside it were raised a little. The ornaments over the groups referred to would appear better below them; in fact, they are quite superfluous. The Legion letterheads are very good indeed, although the one in which the officers' names appear along the left-hand side would be better if the type of the main line, two sizes of Caslon capitals, were aligned across the bottom instead of the initial letters being dropped.

**WRIGHT PRINTING COMPANY,** Amarillo, Texas.—Composition is exceptionally neat on the blotter "Creative Printing Service" and on the scratch pad. Your greeting folder, while satisfactory in general, is rather displeasing as a result of the wide letter spacing of the date at the bottom, and because the parts of the title page are too widely spaced—the date crowding the bottom edge of the sheet quite too closely—and because the type group on the third page is too low on the page. The size of type in which this sentiment is set is too small and insignificant in relation to the size of the paper page and the display on the first page.

**THE ALLIED PRINTING TRADES COUNCIL,** Charleston, West Virginia.—It is too bad the body of the booklet "\$13,350 every forty-eight hours for Charleston" was not set in Bookman type, as the title page is, for the very good border is particularly harmonious with Bookman and not at all agreeable with the Century, which is both too light in tone and too fine in detail to harmonize with it. Another serious mistake in the booklet is the amount of white space at the top, which is out of all proportion to that at the sides and bottom, which should be the largest margin of the page. The cover is effective and attractive.

**ALFRED BROOKS KENNEDY,** Oakland, California.—The work of The Kennedy Company has from the start been maintained at the highest standard of excellence—in layout, in typography, in printing and in the selection and use of colors and stock. Your recent contribution of numerous examples, among them the Houlahan Label, herewith reproduced, contains work that we have enjoyed looking over a great deal and from which we have profited.

**THE WINDSOR PRESS,** San Francisco, California.—The Carlyle broadside, composed in the masterful Forum type of Goudy, as well as the title page, "Thomas Carlyle, the Man," are representative of the finest in typography.

**WADSWORTH A. PARKER,** who is in charge of the specimen printing department of The American Type Founders Company, has favored the editor of this department with a copy of the new booklet, "The Garamond Series," which is one of the handsomest of many handsome things he has done. It is, as stated on the cover, "an interesting showing of the most beautiful and effective type design yet produced," and every printer—and especially those considering new type equipment—ought to obtain this book and consider it carefully.



### The Max John Kubl Memorial Collection of Fine Books

With justice it has been said that a noble character is like a noble book. In one as in the other there is unity of aim, harmony of parts, loveliness of tone and integrity of thought inspiring high conduct. The comparison comes to mind when the sweet sadness of memory recalls the noble character of Max John Kubl. His propriety is special in his case because the heart and soul of him flamed to the appeal of noble books. A distinguished citizen of many helpful activities, who served his City and his State with assiduity and brilliance, an advocate of many good causes, a man of many friendships and of pure family devotedness, yet had time to fan the fire of learning and to pass the torch along. Nobility of character does not die, nor does it demand commemoration. Yet it is human to commemorate what we love, and the friends of Max John Kubl, with the approval of the Library Trustees, purpose to give his name to a room of noble books in the San Francisco Public Library. If our efforts spread the love of the Book Beautiful, inspire youth with admiration for fine volumes and help direct to worthy objects the pure passion for the best in bookcraft, we shall have expressed something of the ideals that animated Max John Kubl. In these efforts we respectfully ask the help of Max John Kubl's friends.

WALLACE M. ALEXANDER  
FRANCIS J. BAKER  
EUGENE J. BATES  
GEORGE L. BELL  
ALBERT M. BENDER  
OLIN L. BERRY  
ALBERT E. BOYNTON  
J. BRENDAN BRADY  
M. J. BRANDENSTEIN  
ANDREW A. BROWN  
COLBERT CALDWELL  
MAX M. COHN  
BRUCE CORNWALL  
WIGGINGTON E. CREED  
WILLIAM H. CROCKER  
EUSTACE CULLINAN  
D. G. DAVIS  
PIERCE A. DREW  
JOHN S. DRUM  
ALPHONSE M. DUPERU  
HENRY EICKHOFF  
PAUL ELIEL  
MILTON H. ESBERG  
CHARLES K. FIELD  
WILLIAM P. FILMER  
HERBERT FLEISHACKER

MORTIMER FLEISHACKER  
JOHN GALLAGHER  
JOHN GALLWEY  
MORGAN A. GUNST  
WALTER A. HAAS  
REUBEN B. HALE  
FREDERICK J. KOSTER  
J. B. LEVISON  
ATHOLL MCBEAN  
LAURA L. MCKINSTRY  
JAMES K. MOFFIT  
JOHN HENRY NASH  
JOHN S. PARTIDGE  
JAMES D. PHELAN  
ALFRED E. RAAS  
THEODORE J. ROCHE  
GEORGE M. ROLPH  
HENRY ROSENFIELD  
WARREN B. RYDER  
RICHARD S. SHAINWALD  
PAUL SHOUP  
M. C. SLOSS  
SIGMUND STERN  
CHARLES A. STEWART  
ELI H. WEIL  
WILLIAM R. K. YOUNG



The General Committee

Treasurer: ALBERT M. BENDER, Robert Dollar Building, No. 311 California Street, San Francisco



A broadside by John Henry Nash, San Francisco, California, issued as a memorial to a friend upon the occasion of the founding of a collection of fine books at the local public library. The original was printed in black on a sheet of Georgia laid, 19 by 25, folded once.



**STEVENS & WALLIS,** Salt Lake City, Utah.—Considering the fact that it covers a lot of ground and contains quite a little more copy than is usually put on a letterhead, your own is striking and not displeasing. The mottoes, while not at all bad, are featured by too much rulework; on the one

the use of more else. We like the idea of marking off one edge in the form of a ruler, scaled to one-eighth of an inch in the regular way. We are sure this feature will cause many of the blotters to be retained and used which might otherwise go direct to the waste basket, where a large percentage of direct advertising goes.

**THE STAR PRINTING COMPANY,** Centerville, Iowa.—The blotter "2400 Per Hour" is commonplace looking, but nevertheless we think it will prove effective publicity. The block letter type in which the signature is set does not harmonize with the bold roman at all and, then, there is too much large bold type in the piece as a whole. The best display combines with the appearance when the emphasized lines in bold face are given the relief of light-face types on less important features. Along with the effect of too much large bold type, there is an effect of crowding which in itself is uninviting. Use more white space; it doesn't cost a cent.

**BILLY LEEMAN,** Breckenridge, Texas.—All the specimens you have sent us, particularly the blotters, are wonderfully good. You have good type and employ it to fine advantage. In the selection and use of colors you also indicate good taste.

## ADVERTISING for

PLANNED • WRITTEN & DESIGNED BY  
**JAMES HOULIHAN, INC.**  
324 THIRTEENTH STREET, OAKLAND, CALIFORNIA

Interesting label treatment by Alfred Brooks Kennedy, of the Kennedy Company, Oakland, California. The original is in light brown and dark gray on India tint antique paper.

entitled "The man who can not smile ought not to run a shop" the type is made very ineffective because of the use of so much ornamentation. The best one is "Everything begins in the mind," because, outside a very good border and a cut-off, there is no other ornamentation. Probably the copy for the others being so brief suggested filling them up with rules and ornaments, but don't forget white space—it is one of your most efficient aids.

**FEDERAL PRINTING COMPANY,** Des Moines, Iowa.—We are greatly impressed with the various examples of direct advertising you have recently sent us, particularly by the effective use you make of reverse plates and color.

**BLISS PRINTING COMPANY,** Rockford, Illinois.—The circular for the Lewis Knitting Company is excellent, and the color halftones are exceptionally well rendered.

**MIKE BASAR, JR.,** Omaha, Nebraska.—Your letter and specimens were inadvertently misplaced, and we regret our seeming neglect of one of the old-time valued contributors of this department. We regret, furthermore, we can not agree with you about the Elks Music Fund Benefit program. The types you employed are better than the monotype face of the customer's choice, but have you thought that he might have been turned from your setting not because of the kind of type but because you crowded the type so closely and used sizes that were too large? It is really very uninviting, Mike. Don't let any one "kid" you that because Caslon is two hundred years old the monotype Goudy face is preferable. The latter is one of the worst faces it is possible to order from the present-day specimen books, whereas Caslon continues one of the best.

**MCKEE PRINTING COMPANY,** Butte, Montana.—In arrangement and display the blotters "Say It With Flowers" and "We thank you" are excellent. Improvement would involve

## FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

### GREAT BRITAIN

THE employers and employees in the process engraving branches have recently completed an agreement to stabilize wages for the next two years.

JAMES HARWOOD, a printer at Derby, who for fifty-three years had compiled the "Derby Almanac," died recently at the age of eighty-four.

ONE of Rembrandt's works, dated 1656, a portrait of Arnold Tholinx, of which but three copies are supposed to be in existence, was sold in London for £3,780.

A NEW enterprise, in which a big caravan-like motor van is to tour the country with stocks of the latest books, is being undertaken through the coöperation of forty London publishing houses.

A PLAN is under way to secure the building of a number of seaside flats as homes for retired working printers. A banquet was held at the Hotel Cecil (London), on March 21, to increase the fund being raised for this purpose.

DONATIONS amounting to £1,000 are announced in connection with the establishment of exhibitions auxiliary to courses of journalism at the University of London. The donors include several prominent newspapers and organizations connected with the newspaper industry.

MISS J. SMEETON, employed by T. Forman & Sons, Nottingham, for fifty years, was, upon attaining this record, presented by the firm with a check and a clock, by heads of departments with furs, and with various gifts from the girls of the binding department, of which she was the head.

JOHN LANE, a noted publisher, died recently at Lancaster Gate Gardens, at the age of seventy. In his early business days he published the works of many obscure writers who have since become famous. In 1887, in association with Elkin Matthews, he founded the Bodley Head Publishing Company. He was an enthusiastic collector of pictures, porcelain, glass and other objects of art.

RECENTLY at Derby the office staff and the working force, to the number of seven hundred, joined in celebrating Brigadier-General W. Wright Bremrose's connection with the Bremrose printing and publishing concern. He received many presents, including a portrait painted by a gifted local artist, and a pearl and diamond brooch for his wife. On behalf of himself and his fellow directors of the house, checks were presented to a number of employees who had been with it fifty years and over. Mr.

Bremrose has served in various offices connected with printing trade organizations, including the presidency of the Master Printers' Federation. The Bremrose concern was started three generations ago and is now well into the fourth, and is now more successful than ever before.

### GERMANY

AN improved process of obtaining photographs in natural colors is announced by the Jos-Pe-Farbenphotogesellschaft, Hamburg. It is claimed to be very simple and to surpass previous methods by far.

THE Federation of Master Printers of Hamburg on February 27 last attained one hundred years of existence. The occasion was celebrated at a meeting of twelve hundred members and their families in the Thalia Theater.

THE Berliner Zeitung am Mittag has acquired three aeroplanes, to deliver its editions to the cities of Hanover, Dresden and Leipsc. First using the velocipede, and then the automobile for speedy delivery, it now takes up the air vehicles.

THIS year marks the five hundredth anniversary of the birth of Peter Schöffer, the associate of Gutenberg. He was born at Germersheim, the garrison city in Rhenish Bavaria. Schöffer, who was an expert chirographer, rendered very material assistance to Gutenberg in the development of his method of casting type. He became a son-in-law of Johann Fust, another associate of Gutenberg. His death occurred in 1502, at Mayence, where he had become a judge in the courts. His native city has erected a fine memorial in his honor.

### AUSTRIA

AT a meeting of publishers of technical and trade journals, invited for a conference by the Standardization Commission of the Austrian Industries and Trades, the subject of adopting standard sizes for such publications was discussed. It appears no other scheme of sizes than the one now adopted in Germany was considered. While there were some dissenting voices, the general opinion expressed was that it would be very advantageous to conform as rapidly as possible to the new system.

### POLAND

AT OTWOSK, near Warsaw, the police recently discovered, hidden under sacks of flour, a portable press such as is used by Communists in printing their tracts, which are considered unlawful in this country. The ownership of the press has, however, not been ascertained by the police.

### FRANCE

THE French paper manufacturers are bemoaning the year 1924 as having been very unprofitable for them.

FROM June 29 to July 4 an International Congress of Photographers will be held at Paris. Some action will be taken to celebrate the centennial of the first photographs made by Nicéphore Nièpce.

THE Petit Parisien, claimed to have the largest circulation of any daily newspaper in the world, reports net profits of 4,853,-506 francs for the year 1924. The average value of the franc on the New York Stock Exchange was 5.22 cents in 1924.

A FRENCH writer says that the bibliophiles are generally in accord in calling a printed work of more than one hundred pages a book, one of from fifty to one hundred pages a brochure, and anything less than fifty pages a *plaquette* (pamphlet).

ANTOINE-FERNAND TARDIFF has been appointed director of the National Printing Office, to take the place of Samuel Mouton, who has been retired and given the title of honorary general director. Mr. Mouton has recently been given some promotion in the Legion of Honor.

### CZECHO-SLOVAKIA

THE Intertype Corporation has circulated a cinematographic film among the moving picture theaters of Prague and other cities. It takes forty-five minutes to reel it, and it depicts the construction and operation of their linecasting machine, also its place and course of construction.

### ARGENTINE

THE Institute of Graphic Arts at Buenos Aires has an average attendance of 250 pupils, of whom fifty devote themselves to design, forty to the linotype, forty-five to hand composition, seventy to lithography and forty-five to bookbinding.

### SOUTH AFRICA

H. W. SAMPSON has been president of the South African Typographical Union for twenty-two years. He probably believes that is sufficient service for him in this post, so he has declined to run for another term. Mr. Sampson is a member of Parliament.

### RUSSIA

IT is reported that the cost of book production by the Russian government publishing house is now hardly more than in prewar days, and discounts are made to workers, peasants and teachers. In place of three hundred book trading organizations a year ago, there are now eleven hundred, of which 350 operate in country districts.

## PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.  
Replies can not be made by mail.

### Engraving Copper for Patent Blocks

Printer, New York, asks if it is not possible for photoengravers to have the copper backed up to eleven-point thickness with type metal before engraving on it, so that after a halftone is engraved on the copper and the plate beveled it can go direct on the patent block without the trouble and delay of sending the halftone to an electrotyper for the backing and shaving. (Photoengravers' copper, he says, is about five points thick.) His photoengraver has said this was impracticable, for the reason that the intense heat required to carbonize the enamel acid resist would melt the type metal.

*Answer.*—By using cold enamel, which does not require carbonizing, the type metal would not be melted, so halftones can be made on polished copper backed up with type metal. If a printer must have a plate eleven points in thickness, one practical way to get it would be to have the halftones etched on eleven-point polished copper, which can be had.

### Rotogravure and Halftone Compared

In order to appreciate why rotogravure, or intaglio printing from a copper roll, gives such deep, velvety effects in the shadows as compared with halftone relief or offset printing, we must remember these differences: In the reproduction of a photograph by the regular halftone method the various intensities of light and shade are interpreted by dots of different sizes. The ink on the paper is of the same thickness but in dots of different areas. In other words, to produce a variation in color, black dots of equal strength of ink are provided, the variations being produced by changes in the sizes of the ink-bearing surface to white paper. In rotogravure the ink cavities, etched in the copper roll, may be deep enough to carry a full strength of color, or so shallow as to yield a mere light tint of ink on the paper. The etched cavities in rotogravure are all the same size but different depths, which gives the rich quality in the print that is the characteristic of all intaglio engraving and printing.

### The Sadag Heliochrome Process

A rotogravure in three colors by what was called the "Heliochrome" method of the Sadag Company, Geneva, appears in the last "Penrose's Annual." It caused this department to write to Europe for particulars, and in brief this was learned: The word "Sadag" comprises the initial letters of The Société Anonyme des Arts Graphiques, an old firm of commercial color printers established in 1887. At first they did line etching and collotype, then halftone. When Kurtz, of New York, proved that three-color photoengraving was practical they took it up successfully. In 1910 they were attracted by rotogravure, and in 1913 they began experimenting with rotogravure in colors, and by 1922 printed their first successful three-color rotogravures. Since then they are working it successfully and commercially. The engraving is done on copper cylinders, though the printing is done on auto-

matically sheet-fed presses. The printed sheets from the first machine started are immediately transferred to the machine printing the second color, and from the second to the third machine. The ink dries without heat or air blast between printings. The speed of printing runs up to 3,500 finished three-color prints an hour, though the day's run averages 2,000 an hour. As regards time of production, it is usually possible to have the three rolls ready for printing in eight days after receiving the colored copy, with several repeats on the cylinders. In a test, three-color work was turned out in five days. Editions of 80,000 to 150,000 are frequently run off at these works. They claim also that they have proved that, though they have a complete three-color relief printing plant with years of experience back of it, they find that three-color rotogravure is the cheaper and more satisfactory method. They can do four-color rotogravure also, when necessary, but they find three-color rotogravure meets ordinary requirements.

### John F. Earhart Before American Institute

Speaking before the American Institute of Graphic Arts, in New York recently, John F. Earhart, of Cincinnati, demonstrated what an illusion color is after all. He showed why color tones should not be compared to musical ones, because in music if the wrong note is struck in a chord, even if it be but a half tone out, it will produce discord. With color, neighboring tones are used in color harmony. Then he proved that Maxwell disks can not be relied upon. For instance, when whirled on a Maxwell disk blue and yellow will give a gray, while if these colors are mixed in the same proportions they produce green. Mr. Earhart produces all his effects with the colored pigments which the printer and painter uses. He does not demonstrate with colored lights and a magic lantern, neither of which the printer or painter employs. At last we have an artist-printer who can talk to his fellow artist-printers in the language they understand and who gives them real, practical information. Mr. Earhart's lecture must be heard to be appreciated. He has been taken up by the printing trades craftsmen; readers should hear him when he reaches their vicinity.

### Causes of Scum in Enamel Prints

Photoengraver, Atlanta, Georgia, writes: "Our photoprinter is having trouble with 'scum' after development of enamel prints on copper. This prevents etching wherever it occurs. I remember reading in your column a long time ago a list of the causes of this scum. If you would reprint it I am sure it would benefit a number of your readers."

*Answer.*—The principal causes for scum might be enumerated as follows: Imperfect cleaning of the copper. Portions of a previous print being left on the metal. The negative not being sufficiently intense, particularly in the shadow dots. The enamel solution being too thick, too new or too old. Impure bichromate, or the solution too acid. Too long a time after coating the plate before using it, or too long a time

between printing and developing it. Overheating the plate when drying it, or in the printing frame while exposing it with the electric light too near. This happens chiefly when there is albumen in the enamel. Drying over a poor gas stove when the fumes injure the enamel. Exposing the sensitized copper plate to too much light before or after putting it in the printing frame and before development. Overexposure in the printing frame. Underdevelopment. Insufficient washing before and after staining the plate with a dye. Poor quality dye.

#### Replacing Enamel With Acid Resist

J. C. D., Philadelphia, writes: "In your valued publication for March you say on page 873: 'Any one that can relay a good, reliable acid resist on etched plates has something valuable.' We copper and steel plate engravers are doing that very thing every day. We have a small, hard rubber roller about an inch and a half in diameter by two inches wide with which we roll our etching ground or acid resist on the plates to rebite them after proofing. The engravers' roller and etching ground can be bought at a plate engravers' supply house. The etching resist we use is made of wax, asphalt and burgundy pitch. We take some of this etching resist or 'ground,' as we call it, and melt it in a glazed saucer, then add oil of lavender until, on cooling, it is soft as photoengravers' proof ink. Take a very little of this, spread it with a palette knife on a warm copper plate. Roll it with the rubber roller until a very thin film is had, then roll up your etched halftone, from which the enamel is removed, rolling in every direction. You will get a thin acid resist on your halftone dots that will withstand reetching with iron chlorid perfectly. I am glad to contribute this tip to our cousins, the photoengravers."

#### Duographs Much Neglected

The attention of advertising men at the Houston convention was called to their neglect of the superb effects obtained by duographs, which are two halftones made at different screen angles from the same copy and etched differently. When one of these halftones is printed in a tint and the other in a strong ink of the same hue, they together give a depth and roundness, to a portrait for example, that can not be equaled by any other printing method.

The *Saturday Evening Post* produces some startlingly beautiful covers through the use of duographs by printing from one halftone in Persian orange and from the other in a green-black or blue-black ink. The neglect of two-color photoengraving is stressed here because two-color relief-plate printing presses are at hand to print them. When the advertiser turns to planographic printing he seldom stops at two printings. Five to seven printings are employed, though the photoengraver can give him admirable effects in as few as two printings, which will change an ordinary halftone into a work of art. We are entering a period when color printing is coming into more extended use; the engraver should encourage it with duographs.



#### NOTES ON OFFSET PRINTING

By S. H. HORGAN

##### Aquatone

The Aquatone process for offset printing was first noticed in this department. When some disquieting rumors regarding it recently reached the writer inquiry was made, only to find that the method is growing in use. William E. Rudge has illustrated some books by Aquatone that are superb; Norman T. A. Munder is highly enthusiastic over it; the United States Printing & Lithographing Company is adding to its Aquatone equipment. Some three and four color printing done by Aquatone on antique stock would appear to be the last word in color printing.

#### Dates for Photoplano graphic Methods

With some additions to dates given in the *British Photographic Almanac*, here are some dates showing that photoplano graphic is much older than many of us are aware:

1852.—Bitumen photoplano graphic method of Lemercier, Lerebours, Barreswil and Davanne, Paris.

1854.—Bichromated gum used for sensitizing stone by J. Dixon, Jersey City, New Jersey.

1855.—Collotype process invented by Poitevin.

1855.—Bichromatized albumen for sensitizing litho stone: Lemercier, Lerebours, Barreswil and Davanne.

1857.—Photo-litho transfer process invented by Asser.

1859.—Photo-litho transfer to zinc by Sir Henry James, England.

1859.—Photo-litho transfer, using albumen, John W. Osborn, Australia.

1860.—Photo-zincography perfected at English Ordnance Survey by A. de Courcy Scott.

1868.—Collotype attached to plate glass by Joseph Albert.

1873.—First power collotype press established by Albert.

1873.—First daily illustrated newspaper, New York, photolithography used.

1905.—Offset method used on paper by Ira W. Rubel, New York.

1923.—Aquatone process by Robert John, New York.

#### Etching in Planography

Etching in planography has a different meaning from that used in photoengraving. The latter means by etching the removal of some of the metal by dissolving it in the acid solution applied to it. Hence an etching is called a "bite." In etching a lithographic stone or a grained zinc or aluminum plate a corrosion takes place which leaves a new film that absorbs water. Gum arabic contains arabic acid, which etches stone, but this is strengthened by the addition of phosphoric acid. For etching zinc a few drops of nitric acid are added to the gum arabic solution, and when etching aluminum a few drops of hydrochloric acid are employed. Chromic acid has been used, but because it is a violent poison and brings out sores on the hands it is now discarded and its use generally forbidden.

#### Colorplates for Offset Printer

This department has frequently urged that with his years of experience at halftone colorplate making the photoengraver should be in a position to supply the offset printer with his color-separated halftones. Now comes Ellis Bassist with a patented method for doing this. His patent is numbered 1,525,531, issued February 10, 1925.

Mr. Bassist's method is in brief this: He first silvers a plate glass and on this deposits by electrolysis a film of copper, say two or three thousandths of an inch thick. On this he prints with cold enamel from a color-separation halftone negative. This enamel-printed halftone on copper is reetched by a regularly trained color-separation photoengraving finisher. This gives a halftone on copper such as the finisher is accustomed to, only the copper dots have clear glass between them. In other words, it is now a halftone positive in metallic copper on glass. This positive can be used to get a negative image on grained zinc or aluminum, or a dry-plate negative can be made from this positive by contact printing. Every planographic printer can see the possibilities of this properly reetched positive. If successful, it will save the offset printer putting in his own photomechanical plant. He will send his offset halftones to the photoengraver, as the relief-plate printer does.



IF EVERY man would realize that it takes \$99 to reestablish a credit that was lost by a \$1 debt, all men would pay their bills more promptly.—*Exchange*.



## PROOF ROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.  
Replies can not be made by mail.

### **That Amoosin' Little Cuss, the Participle**

"Knowing very little about English, will you kindly write something about the misuse of participles? That question will not flatter you, but it is similar to one I saw in the radio section of one of our daily papers.

"Somewhere in your writings you say 'An error met so frequently hypnotizes you; it makes the wrong way look right, and the right way look wrong.' This is probably the reason for my frequently letting the misuse of the participle get by me in my work as a copy-reader, only to have it stand out prominently in the page proof, or, even worse, in the printed page, when it is too late for revision. A discussion on this may help others who are in the same position as I.

"'Constructive English,' by Ball, a book you often quote, says on page 97: 'Care should be taken to make it [the participle] modify the proper word; otherwise it is faulty, being grammatically attached to a word to which it does not belong. This is especially true of an introductory participle, which regularly modifies the subject of the sentence.' Ball also gives the participle 'speaking' as the only exception to this rule, in such expressions as 'broadly speaking,' 'correctly speaking,' and so on.

"Carson, in 'Handbook of English Composition,' pages 92 and 93, says: 'Whenever a participial construction stands at the head of a sentence, the participle should refer to the subject of the sentence,' and 'Whenever a participial construction is used, the exact noun or pronoun to which the participle is attached should be expressed.' 'The Alphabet of Rhetoric,' by Rossiter Johnson, has several interesting pages on the use of participles.

"Now, having cited my authorities, I wish to mention the following which I have run across in the daily newspapers, in advertising matter, in manuscript I have read, and so on. In some places I show what my revision of the sentences would be:

"Appreciating the value of the modern educational principle . . . this guide was laid out so as to . . . schedule each day's reading.' (Can a guide, a book, appreciate the value of modern educational principles?)

"Granting to rotogravure its speed and a certain soft photographic quality, there still remains . . . How would you change that?

"Being desirous of making myself more valuable, could you tell me . . . ? I'd say, 'As I am desirous,' etc.

"Upon removing this piece of the machine, my trouble was corrected.' Could be changed to 'Upon removing . . . I found my trouble was corrected.'

"When opened, the interior was found to be lined with newspaper.' Revamped: 'When the chest was opened, the interior,' etc.

"Considering the small yardage to be removed, an ample number of laborers was employed.' You fix it!

"This from a bond house of very high repute: 'Admitting that one of the essentials is wise diversification, is it not . . . ?' Who does the admitting?

"In preparing the new course, all existing systems were carefully examined and compared."

"Considering the fact that there was no local organization . . . the results accomplished . . ."

"You are right: 'An error met so frequently hypnotizes you.'

"Good wishes to the Proofroom department."

I think sentences like "Granting to rotogravure . . . , there still remains . . ." and "Considering the fact . . . , the results accomplished are . . ." are quite proper, though not the most perfect English. Mr. Ball says (in section 232 of his beautiful book), after noting the use of the participle "speaking" which our correspondent mentions: "The participles 'considering,' 'regarding,' and a few others are sometimes used as prepositions. 'He did well considering (equals 'in view of') his youth.'" Aren't these examples sort of second cousin to the Latin ablative absolute?

Most of the sentences quoted in this extremely interesting letter are the results of sheer carelessness or downright ignorance. Correct expression is so easy and simple, and so much more pleasing, that one wonders why people will go so far out of their way to avoid it.

### **Offended and Anxious—More or Less!**

"I notice in the February issue of THE INLAND PRINTER a heading that offends my sight: 'A Lesson on O. K.-ing for the Press.' What is the defense for using that apostrophe? Would not the hyphen be preferable? I am aware of course of the use of the apostrophe in the 'pluralizing' of a single letter or figure (as 'b's,' '9's,' etc.). But when several letters are used, it seems more sightly to me to use the hyphen, as if it were a form of compound word, thus: 'O. K.-ing.' However, I am accustomed to look to THE INLAND PRINTER for my guidance in matters typographical, and await your decision with anxiety."

Both forms, "O. K.-ing" and "O. K.-ing," are awkward. Excessive conscientiousness makes them seem painfully calculated. In the first place, why bother with the periods? The letters are said to be an abbreviation for the humorist's "Orl Korrect." That derivation does not seem to call for scholarly precision in handling them. And in present-day usage the letters are simply a sign, a symbol; nothing more. Therefore it seems to me most satisfactory to write "O K," without periods.

This comment brings to mind the frequently encountered missprint "S. O. S." Here we have a different sort of proposition. As I understand it, the letters don't stand for anything, but are arbitrarily taken as a code call of distress, a combination easy to rattle off on the wireless. Correct style would be "S O S."

Getting back to "O K," I have to remark next that I myself prefer to turn the sign into a word, "okay." From the original use of the letters as a sign of endorsement we have certainly advanced to use of them in speech as if they formed a word. We employ it as noun and as verb: "Who gave that galley the okay?" "Jones okayed it. He does the okaying."

Unless we are going to be too high-mighty to take pointers from the sport page, there is illumination in the use of "kayo" in the reports of prize-ring doings. The sport page is sometimes a bit too free and easy to please even persons not over fastidious in the matter of everyday locution. But it must be mighty comfortable to feel free to twist words so that they say exactly what you want to say, whether they happen to be used that way in classic literature or not; and even, when the word you want doesn't exist, to coin it. And "kayo" is thoroughly established in sport journalism.

If I were making a dictionary, I should certainly okay "kayo," and let no one kayo "okay."

And, hitching up with the query again, let me say that if I did use the letters instead of the word, I think I would be much more likely to write "O K-ing" than to use the apostrophe. Something is needed to prevent the obscurity of "O King" and the disjointedness of "O K ing." The hyphen seems to work in more smoothly than the apostrophe.

But for me, personally, the easy and natural thing is to write "okay," "okayed," "okaying," "okayer." "Okeh," used by some writers, does not look good to me.

#### Commas and Art

Ed Howe, in his magazine "devoted to indignation and information," takes a whack at Sherwood Anderson's punctuation: "I have been reading 'A Story Teller's Story.' I do not know about art, but I know punctuation, and it is the worst punctuated book I have ever read. No professional proof-reader ever insisted on such a system of punctuation as is used in this book, so I have concluded Mr. Anderson has his own ideas on the subject. Here is a sample: 'The little Ohio farming community, where I lived as a lad had in it, at that

time, no factories, and the merchants artisans lawyers and other townspeople were all either owners of land which they rented out to tenant farmers, or they sold goods or their services to farmers.' There are seven errors in punctuation in the sentence."

I can not find the seven errors. My score is six—and one of those is decidedly debatable. (1) The comma after "community" is wrong. (2) Strike out comma after "it." (3) Strike out comma after "time." (4) Insert comma after "merchants." (5) Insert comma after "artisans." (6) Insert comma after "lawyers." This last comma insertion is the debatable item, as usage is divided between that which favors and that which condemns the comma after the penultimate member of a series.

On second thought, I should say there were only three real errors, as it is a matter of taste, not grammatical conscience, whether "at that time" is to be marked off by commas. The sentence would be quite unassailable, it seems to me, if it were punctuated like this: "The little Ohio farming community where I lived as a lad had in it at that time no factories, and the merchants, artisans, lawyers and other townspeople were all . . ."

What do you think of it?

#### Punctuation With Close Quotes

"When a number is used to indicate a footnote which refers to a quotation forming part of a paragraph, should the number be placed inside the quotation marks, or outside them?"

Outside them. As no example is given with the question, I am inventing one that seems to fit:

What would the poet who wrote "There was  
an awful rainbow once in heaven; she is given  
in the dull catalogue of common things"<sup>1</sup> have  
thought of the scientists' study of the recent  
eclipse?

<sup>1</sup>Keats.

The reference numeral identifies the entire quotation, and is not a part of the quotation.

## Business English

By EDWARD N. TEALL

**C**OLOMBUS set out to discover a new road from Europe to India—and he discovered America. Things don't always turn out the way we plan them. Sometimes they work out better than we expected. The Proofroom department has had such an experience. Planned for proofreaders and printers, it has recently given indications of attractiveness to business men. Of course, it wouldn't attract their attention unless it had genuine usefulness for them. That usefulness, undoubtedly, exists primarily in connection with their use of print. But the suggestion has turned our own attention to its broader field of possible helpfulness.

Manufacturers, wholesalers and retailers use "literature." Catalogues, advertisements, dodgers, folders, labels, letterheads are part of their equipment. The manufacturers compete for the patronage of the wholesalers. The wholesalers "go after" the retailers. And the retailers bombard the public. Everybody who sells needs the printer. And anybody who buys printing is responsible for preparation of copy. He may prepare it himself, he may hire some one to do it, or he may leave it to the printer—in the blithe and breezy way so many customers have. If he leaves it to the printer, the first

proof he sees is sure to set him stewing over problems whose existence he had not previously suspected. Besides the questions of typographical style and display, which take new forms when the written copy is fixed in cold type—often so different from the author's dream of perfection—matters of diction, grammar and punctuation clamor for consideration.

A business man wrote the other day to ask us whether "Salesmanager," as printed on his firm's letterhead, was correct. Or, should it be printed as two words? The querist, being the sales manager, apparently would have preferred to have his title made two words, not one. It certainly looks stronger that way, emphasizing the selling end of it and the managing end, too. Possibly he had argued with the company officer who ordered the letterheads. Possibly he had been arbitrarily overruled; or perhaps he didn't know what was being done until some one came to his desk inviting him to admire the new letterhead. Likely enough, the thing was written by some one who didn't know or care whether it was printed "Salesmanager" or "Sales Manager"; or simply left to the printer. At any rate, the sales manager was dissatisfied.

We told him we preferred the two-word form. We said:

"Probably the folks who make a single word of it would defend that arrangement by analogy with 'salesman.' If

enough of them take it up, the word will become established in usage. Meaning and pronunciation decide these compoundings. If some one were introduced to you by letter as a 'pen man,' you might suppose him to be a man engaged in the pen business. But if he is presented as 'a penman,' you know him to be a pen user, or writer. Some earnest thinkers would ask us to call a man who deals in paper 'a paper-man,' not 'a paper man,' because the man is not made of paper.

"Such discrimination seems overdone; but you can imagine confusion being caused by the two possibilities of 'paper box,' a box made of paper, and 'paper-box,' a box to hold papers. The salesman is a sales man, a man who makes sales. But if you are going to jump ahead to 'salesmanager,' why not 'salesdepartment,' and then perhaps 'salesdepartmentmanager'? And even 'hardwaresalesdepartmentmanager,' and 'chiefassistanthardwaresalesdepartmentmanager'? The Germans built their language up in just that way—and look at them now!"

Another inquiry brings up the matter of punctuation in business printing: "John Smith and Co. Inc." or "John Smith and Co., Inc.?" You speak of "ten yards of cloth, colored"; "twenty-four leaves, stitched"; "2500 in sheets, assembled." It wouldn't be a sin against divine law, a crime against human law, or an offense against good taste, to omit the comma from any of these examples. But most careful writers prefer to separate, with a comma, the noun and its postwritten adjective. The particular point is that if the comma is to be used in such expressions as those above, it should be used also in similar constructions in business printing. That is to say, business expression should not be permitted to get down to the footing of mere notes, signs and symbols. It should be kept on the higher levels of good writing. Care in these details is a promise of carefulness in the company's business.

The apostrophe seems to be a black beast, for the business people. Why do they dislike it so? They sell mens shoes next door to the Printers Building. Probably the owner of the shop is insured in the Travelers Insurance Company. And yet some of these same business men who exclude the apostrophe from places where it would naturally be expected to appear will write "Lions' Club." Is it just sheer cussedness? Or is there really something going on that ought not to be missed?

Not only in the printing it buys, but also—and, in fact, much more—in its correspondence, does a business house reveal its character. It is utterly impossible to say that loose wording and careless punctuation in office correspondence indicate poor quality in the business itself. A salesman who writes a perfect horror of a letter may be "a wiz" (or a whizz) when he meets his "prospect" face to face and "shoots an earful of selling talk" on his "line." But the truth isn't all or always on the surface. Some day the very same quirk of character that keeps that salesman from improving his "style" on the typewriter may crop out in one of his business deals, and trip him up. Carefulness or its opposite in writing does not "give a line" on ability to sell, but these qualities do furnish clues to character. The test is fair only within clearly marked limits. A carelessly written letter might give evidence of a bold, impetuous, devil-may-care spirit that would be just the thing for a chap applying for the job of cleaning out a nest of smugglers.

Many a big business man has a fear of trying to express his thoughts or wishes on paper that would win for him, among the Indians, the title of Old Man Afraid-of-a-Pen. He is a man of action. He isn't literary, and he has let the literary fellows fool him into the idea that there is something very special and exclusive in the business of writing. The truth is that, once he shakes off his fear and lets himself go, he could teach them a whole lot more about how to say things than they could ever teach him. He has more to say than they have; and when a man really has something to say, something in which

he is keenly interested, something he wants the other fellow to "get," why, he's going to say that thing, say it straight, and say nothing else to clog the effect.

People laugh at the old forms: "Yours of the —th inst. to hand, and in reply would beg to state," and so on, but it is easily explained, though hard to defend. It's sort of a protective coloration affair. Low visibility, and safety. It has the dulness, and the conservatism, of formula. You can't seriously criticize John Jones for using it, when unnumbered others are using it all the time. Every user of it can pass the buck to all the others. That form of introduction to a letter has pretty much gone out, but there are other formulas in use.

Go into any newspaper's editorial room, and ask the executive if there is any one mistake to which young reporters are more given than to others. He's very likely to tell you that they make the mistake of trying too hard to *write*. They can come into the office with a news item, tell it at The Desk clearly, succinctly and with vigorous directness. And then when the editor says "Go to it—half a column," the cub either gets panicky, fumbles for words, finds too many of them, all wrong; or tries to turn a simple item, strong in its simplicity, into a literary gem, weak in its overstatement and loaded with verbiage.

Most of us talk better than we write. We are not so self-conscious. We are more free of affectation. We use the simple, natural word. We don't have to punctuate; the track is clear. Chief of the advantages enjoyed by the talker is the immediate perception of the effect his words are having. You can check up as you go along; you know at once whether the other fellow is with you or not, whether he likes what you are saying or rejects your argument or appeal. The written word is irrevocable. If it fails to persuade the reader, there is no opportunity to switch to other ground. You make your play, and you can not renege.

Conservatism is desirable in business correspondence. But heavy wording is a poor sort of conservatism. Practice saying what you have to say in the fewest words that will state it clearly and without courtesy. Too abrupt a style gives the effect of scant consideration for the person addressed.

Avoid colorless expressions. Why call a letter "your favor"? You wouldn't think of doing that in speech. Instead of saying "pleased to inform you," go ahead and do the informing. Why "beg to advise" a customer that his order will be filled? Business men don't have to beg. And when you are talking to a man you do not advise him of a fact, you *tell* him. "Trusting this will be satisfactory" is a phrase that doesn't pay for the ink it takes to put it on paper. "Enclosed please find check" is a foolish expression. There are dozens of such unnatural combinations of words that ought to be weeded out of the business man's garden.

Here is a letter I have just received from the registrar's office of one of our great universities: "I beg to acknowledge the receipt of your letter of April the twenty-second concerning Mr. — — —, and to advise you that I am referring it to Mr. — — —, whom I am sure will be glad to send to Mr. — — — all the necessary information concerning his admission to the university."

Imagine that mess being sent from a seat of the Higher Learning! It is simply abominable. Why should they beg to acknowledge receipt of a letter? Why should they advise me what they are doing? And why in Heaven's name cap the mess with such bad grammar as "whom will be glad"? A letter like that is a disgrace to the university that sent it.

Perhaps the business man will say that if a university can afford to write such letters, there is no need for a roughneck like him to bother trying to make his correspondence look as if it were being written with care. If this sort of letter is characteristic of college offices, then colleges are exceedingly poor advertisers of their own offering as teachers.

# The Importance of the Composing Room

Lectures by JOHN E. SHEA AND EDMUND A. GORDON



We stated in THE INLAND PRINTER for January, the Boston Club of Printing House Craftsmen, with the advice and coöperation of representatives of the Boston Society of Printers and the Boston Typothetae, conducted during the winter a series of lectures, demonstrations and discussions on "The Composing Room," particularly on the importance of the composing room as the foundation of the finished product. The series proved to be very valuable to those attending and were more popular than was at first expected. The lectures were of a high order, the discussions lively and the attendance large. Below we are printing the lecture of John E. Shea on "What Good Composition Means to the Electrotyper," and that of Edmund A. Gordon on "What Good Composition Means to the Binder."

## What Good Composition Means to the Electrotyper

By JOHN E. SHEA

Good composition plays a very important part in the manufacture of electrotyping, especially in the molding department, as it is the molder who has all to do with the forms when they come from the printer. Whatever good composition means to the electrotyper, it means just as much to the printer. If you send to the electrotyper forms that are crooked or loose or poorly made up, it makes trouble for the molder and means delay and difficulty. As a result you have a bad looking plate and a bad job.

Before I tell you all the troubles with the forms that we receive from the printers, I should like to tell you of a few good qualities of the compositor. A short time ago we completed a book of about eight hundred pages, and out of those eight hundred pages we did not have to send back one form through the fault of the compositor. I think that is a pretty good record of the composition that is being done in Boston.

In my experience in electrotyping I find that about ninety per cent of the forms that are sent to the electrotyper are first class. By that I mean that any good molder ought to be able to take any one of the forms and produce a good printing plate. However, I wish to talk about the other ten per cent, and really I am glad it is only ten per cent.

One form that gives the electrotyper considerable trouble is what we call the "soft form." That form, say a seven by ten page with a border around it that has been mortised, has type set in the mortise. That is what we call a "soft form," because you can take your thumb and push through the back of the form and almost push the type out. The molder has to try to tighten it up, and sometimes he has to pour wax in the open spaces to keep the type from falling out. After he has taken his impression and tries to release the form from the wax mold, half of the type is still in the mold. He then has to try to remove the type without destroying the mold. Sometimes he does it, and sometimes he doesn't. If he does not, the form has to be set all over. That is one job the electrotyper does not like. Every time he receives a job like that, which is not frequent, he is in a position to lose money on it. So it is good practice for all compositors to make sure that all forms are locked up securely before they are sent to the electrotyper.

There is another form that gives quite a lot of bother. That is the form in which old and new types are mixed. It seems to me that such orders are always marked "An A-1 job wanted." Now, it is impossible to make an A-1 job from this form, because type that is worn is always lower than new type.

It is heavier on the face, and when it is molded with new type and the finisher receives the plate, he has to tap up the old letters to make them the same height as the new; in doing this he does not make it any thinner. As a result you do not get an A-1 job, because it is almost impossible for a finisher to tool old letters and make them look like new type.

Another bad form received from the printers is the one not properly justified. If you take the impression in wax where it is open and where it is not justified the wax oozes down in and throws the rest of the page out of alignment. This is the fault of the compositor. Some compositors have the idea that the electrotyper can spring a page. If he molds it in very hard wax he can do it, but in nine cases out of ten when a page goes crooked it is caused by carelessness in justification.

Every cut should be blocked on a solid base. We are not asking all the printers to do this because we know that would be impossible; but those who can should do so and they would be well paid for their trouble. This practice is being followed by the large publishing houses and by some printers.

Here are some of the rules the compositor should think of when locking up forms for the electrotyper: Type should be absolutely clean before being molded, as dirty type or type filled with ink will not produce clean plates. All material should be type high. Steel chases make possible a good, square lockup. Steel furniture adds greatly to the squareness of the page. Bearers of proper length properly arranged around type prevent binding and help to square the plates.

Here are some of the things the compositor should be careful about in locking up forms: Do not use low material, do not put quoins in wrong, do not use poor furniture, and do not have the guard lines binding.

In setting up corrections it is always better to set up an extra line or two than to set up two or three words. It is thus much easier to make the correction. Always send proof with the job sent to the electrotyper.

## What Composition Means to the Binder

By EDMUND A. GORDON

The subject of my talk is, "What Composition Means to the Binder," and, so far as composition goes, the binder is not much interested, because the compositor's errors are all rectified before they reach him. His worries have to do with the paper itself, and the way the forms are imposed for folding, and things of that kind. As a rule the paper is supplied to the printer by the customer or by the publisher; but sometimes the printer has the opportunity of offering suggestions. When that is the case, he should by all means advise, first of all, that the grain of the paper run up and down the page. There are many objectionable results if the grain runs across the page. When the grain runs up and down, the leaves of a book curve easily when they are opened for reading, and there is not the severe strain at the extreme back edge. On the other hand, if the grain runs across the page, the leaves act like so many sheets of tin. The result is a book that is broken at the back and is soon a wreck.

Worst of all is a book made up of a certain number of leaves of text and a number of illustrations on coated paper. In such a book the grain in both papers should run up and down. If this is not possible, then both papers should have the grain running across, never, if it can possibly be avoided, with the grain one way in the text and the other way in the illustrations. Paper will stretch across the grain four or five times as much as with the grain.

I have in mind two books which we finished recently and which were defective in this way. On one of them, for certain reasons, the text paper had the grain running across the page, but the twenty-five or thirty illustrations had the grain running up and down the page. A subscriber wrote to the publisher that his set was coming to pieces, because some of the leaves were coming loose; and he told the publisher he knew what he was talking about because he was a printer. In cases of this kind there is nothing to do except to send for the set and see what caused the defect. In this particular instance it was nothing more or less than that the illustration sheets had stretched out over the front of the book about one-thirty-second of an inch and, because there were twenty-five such sheets it looked as though a lot of the leaves were really loose. In another instance the text was as it should be, the grain running up and down the page. In this book there were fifty or sixty illustrations with the grain running the other way. These books were trimmed and ready to have the edges gilded, but, for some reason or other, it was necessary that they lie for several days before we attempt to do the gilding. It so happened that the gilding was started on a damp day. We found that the illustration sheets had stretched up and down to such an extent that they all projected almost one-thirty-second of an inch at the top and bottom of the book. It was therefore necessary to trim the books over again before they could be gilded.

Then, again, a decided reason why all illustrations should be printed on paper with the grain running up and down the page is that in pasting the edges of illustrations into the various signatures the stretch is always against the grain, so that when the moisture of the paste is applied the stretch is all sidewise and the illustrations do not wrinkle or cockle. If the grain in the illustration sheets runs across the page, the illustrations begin to stretch at the point where the moisture is, as soon as the paste is applied. Naturally it is impossible to put an illustration of this kind into a book without showing objectionable wrinkles at the back edge. Sometimes these wrinkles carry one-third way into the center of the page. In order to paste illustrations economically, the girl doing the pasting runs out several hundred at a time; when she is putting the illustration into the proper signature the pasted edge is quite moist.

The printer or the pressman may not be in a position to avoid such things, but here is something he can do to help the binder. When he runs a job and knows that some of the paper has the grain one way and some of it the other, by all means he should keep them separate. He can put in markers for such separation, so that the binder will not need to spend hours discovering the mixup, in the meantime spoiling a lot of sheets. If a folding machine is set accurately to fold paper with the grain, every sheet in which the grain runs the other way will fold out of register, and, with two parallel folds, this sometimes means a quarter of an inch out of register.

It frequently happens that, for some reason or other, a run of paper will vary slightly in thickness. If this is noticed by the printer or the pressman, the binder should be notified, as otherwise it might get the binder into serious trouble. We recently had an instance of this: In an edition of ten thousand books, made up of 800 pages each, the job was in a rush, and, in order to enable us to make and stamp the covers in advance, the printer sent us enough sheets for a dummy of 800 pages. When the job itself came along, the covers did not fit, as the books were almost one-quarter of an inch thinner than the dummy volume which was used as a sample. It developed that only five or ten reams were as heavy as the 800 pages which were sent us, the rest being of paper from eight to ten pounds lighter, and correspondingly thinner.

Another like instance happened during the past week. A publisher wrote us that he was supplying the printer with sufficient paper to print 1,500 sets, but that, in order to get suffi-

cient paper, it was necessary that he accept a few reams which were slightly different in shade. He instructed us to pay no attention to this difference. We asked the printer to keep separate the paper of the different shade. He told us in what signatures to expect the off sheets, but when we received the sheets and attempted to fold them we found that his information was not correct. The few reams of paper the publisher had mentioned were of three different weights and three different shades, and the grain ran different ways in the different papers. We did not discover this until we found that the sheets were folding out of register.

In printing sheets of illustrations, whoever locks up the forms can be of vast assistance to the binder by determining the size to which the individual illustrations are to be cut and then making up his form so that when the sheets are cut lengthwise there will be the proper amount of margin on each illustration to enable the binder to put it in its proper place in the signature. In a great many cases we receive illustrations printed sixteen to a sheet, in which case we find it necessary to cut the sheet into sixteen pieces and then trim most of the illustrations on two and sometimes three edges in order to bring them in their proper location. If the man who made up the form knew where they were going and used proper judgment, it would have taken him no longer and it would have saved the binder considerable time.

Another point in regard to sheets of illustrations: When the paper varies in size the form should be so made up that there is a substantial trim, or at least sufficient so that all the sheets will trim smooth at the edge away from the gripper or feed edge. Oftentimes we receive illustrations that are a quarter to half an inch too wide at the gripper side of the sheet and with no chance to trim at the edge away from the gripper.

Another point in which the pressman can help the binder is when he finds it necessary to shift his gage or the position of the print on the sheet. The harm may be avoided if he will let us know and will put a marker of some kind at the dividing point. The best possible suggestion I can think of in cases of this kind, and on sheets where a niggerhead is printed, is to shift the niggerhead itself. Then the binder will know there has been a change and will be on the lookout for it before he has spoiled a number of sheets in folding.

There are only two methods of folding with which I am familiar; that is, the quadruple folding machine and the Chamber's double-sixteen folding machine. In imposing for the quadruple folding machine a great many printers do not realize that all four signatures are folded at one time. If the various head lines are not perfectly lined up, we have no possible way of adjusting the individual sixteens. All we can do is adjust the machine so that the average will be as near as possible; but if the head lines on any one signature are not in perfect line with the other three, we have no way of controlling or improving the folding of the signature which is out of line.

In printing for the quadruple folding machine a niggerhead should appear on the feed end of the sheet, because when we have trouble with our folding this niggerhead makes it clear whether or not the trouble is caused by inaccurate feeding. If the niggerhead shows uniformly at the edge of the paper, then we have no excuse for not giving satisfactory folding.

On account of the class of work we do, all our better bindings are imposed for the Chamber's double-sixteen folding machine. This imposition is improved one hundred per cent if the printer will insert the old-fashioned point holes. A great many printers maintain that this is an antiquated method of folding; but results have made it clear to us that, even though it may be antiquated, it is still advisable on the better class of work. These point holes are made at the same time the sheet is printed. Unless the points shift during the process of running, these point holes are always in the same relative position with the text. Then even though the printer may not feed

accurately in printing, it does not worry the binder, because he still gets accurate folding. As an instance of this I can quote from an experience happening a year ago. We received from a new customer an order to bind one thousand books. He instructed us to notify the printer just how we wanted the sheets imposed, and we naturally requested that they be imposed for the double-sixteen folding machine with the old-fashioned point holes. When the job was folded and gathered we were able to make 1,130 copies. Before writing to the customer we took it up with the printer and asked if it was satisfactory to him that we report to the customer that we had made 1,130 out of a 1,000 edition. He replied that it was perfectly satisfactory, because he had supplied us with only the same number of sheets he had been supplying a former binder, from which the former binder delivered only slightly over one thousand copies. In printing for the other binder he had not used the old-fashioned point holes; the binder had used marginal feed in folding. The result was that the cus-

tomer saved almost ten per cent on his paper. The printer is collecting just as much for printing ten per cent fewer sheets. This is only one instance in hundreds, which shows the advantage of using the old method, even though it is slightly slower and slightly more expensive.

In all probability some of you have charge of the shipping of the sheets to the binder. If so, in packing the sheets you can help the binder as much as anybody else in a printing office, if not more. The sheets reach you jogged accurately so that the piles fit snugly into the cases. If they are not jogged accurately after they are printed, the cases do not fit. The result is projecting edges, which are torn by the time they reach us, and in a great many instances we are blamed for the tears and are accused of careless handling. Then, again, the nailing up of cases in which the sheets have been placed is more than just driving nails. When we have to report to a customer regarding defective signatures, it is surprising that the majority of defects are caused by nail holes in the paper.

## Do Printers' Salesmen Call Too Often?

By A. H. DREHER



R-R-R-ING! The telephone rings. You take down the receiver and your private exchange operator's sweet voice tells you, "Mr. Smith, of the Umph Printing Company, wishes to see you." Perhaps you say, "Tell Mr. Smith I'm in conference," which, as you have been told times without number, is execrable form. How would you like to have *your* salesmen treated in that manner?

On the other hand, let's suppose you say, "Tell Mr. Smith to come in." The salesman enters. You shake hands. Since your side of the conversation is not of much interest we will record only what Mr. Smith says:

"Good morning! How's business? Have you anything for us this morning? No? Not doing any printing? Well, give me a chance to figure on anything that comes up, won't you? Good-by."

But, the visit is not nearly so short, or the "conversation" so concise, as indicated. We are giving only the "high spots." Mr. Smith departs. Within the next two hours you are asked to give audience to Mr. Jones, Mr. Lewis and Mr. Bright. They have the same vital reasons for calling as did Mr. Smith. All of which leads up to the question — or, rather, the answer to the question, "Do printers' salesmen call too often?"

The writer is a buyer of printing. For a time he was in charge of the advertising department of a large national advertiser. He soon discovered that if he were to admit all callers he would have little, if any, time for his other work. A few months later the new head of the department was on the job. He had been a salesman, and because he knew what it meant when salesmen were refused admittance he started out with the intention of seeing all who called, even if only for a moment. Much has been said, and volumes written, about the narrow-mindedness of persons who refuse to see salesmen. We are often told that even if we are "not interested" we should grant them the courtesy of an interview. The way to get new ideas is through contact with others.

But the new head of the advertising department, even with his sympathetic attitude toward the salesmen, soon had to make exceptions to his original rule of giving audience to all callers. Among the exceptions were printers' salesmen who had already been received several times but who kept "dropping in," always seeking something but never having anything to offer. The reasons for his change of attitude are obvious:

He had no immediate printing jobs to give out, and experience proved that nothing was to be gained either for the salesman or for himself.

Is the average printers' salesman justified in complaining that too often he gets no closer to his "prospect" than to be told he is "in conference"? The law of averages has it that the more prospects you talk to, the more sales you will make. Something, therefore, should be done to make it possible for the printers' salesman to see a larger proportion of those upon whom he calls. Apparently there is only one way to bring this about. He must make his calls so interesting that he will always be able to gain admittance.

This is an era of service. The printing business is no exception. Printers with service departments have a great advantage over those who have not. The prospective buyer will be interested in a selling idea, briefly outlined, with a rough layout suggesting the style of advertising literature, or mailing pieces, applicable to his business. He may not always buy, but if he has seen sales plans, or attractive printed pieces, or is certain the salesman usually has something more to say than, "Have you a printing job for me today?" he is more likely to have his "At home" sign out.

"The more prospects you see, the more sales you will make." Make your calls interesting. If you have no service department, it may pay you to have an advertising man suggest campaigns for certain of your clients or prospects.

Dummies of one or two pieces for a direct-mail campaign, even if little more than the size, style and fold is indicated — with the prospect's name sketched in — certainly will please the buyer of printing and is likely to create business. If it does not, the same dummies often can be adapted to the requirements of others. And the simple fact that you have taken pains to show something original will create good will, insuring a hearing for your salesman on future calls.

In the absence of a completely planned direct advertising campaign, or a dummy showing a piece of advertising literature that could be used to advantage by the person upon whom he is calling, the salesman should have one or more attractive samples of printing produced by his concern. The way to gain attention of prospects is to make calls interesting and worth while.

DEMAND more of yourself than anybody else expects of you. Never excuse yourself to yourself.—*Beecher.*

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*«The fine printer begins where the careful printer has left off.» — Stanley Morison.*

# FINE PRINTING

## Instruction at THE LABORATORY PRESS CARNEGIE INSTITUTE OF TECHNOLOGY



HERE has never been a time when the importance of « fineness » in printing has been realized, both by the producers of printing and by their clients, as it is to-day. The standing of a printing-house depends more than ever upon its ability to produce work of superior excellence. It is, therefore, increasingly important that future proprietors and executives, as well as future designers and operatives, should be familiar with the best artistic and technical traditions and practices of the craft. To meet this need the Laboratory Press, at the Carnegie Institute of Technology, under the direction of M<sup>r</sup> Porter Garnett, offers the following courses, open to regular students & persons having practical experience:

(1) INTRODUCTION TO FINE PRINTING,\* (2) FINE PRINTING,† (3) LETTERING,‡ and (4) TYPE-DESIGN.§ Students who take the special training offered by these courses may become technically equipped executives, designers, consulting typographers, or practising craftsmen. In any of these capacities they will bring to the establishments with which they may become associated or which they may themselves conduct a various and special knowledge which will enable such establishments, by virtue of their services, to compete in the field of fine book-production and fine printing. The demand for accomplished printers is growing greater every day.

\* [Junior year] Lectures on the traditions, principles, materials, and technique of fine printing; with study of the best typographic usage of the past and present.

† [Senior year] Laboratory practice, consisting of the production of typographic specimens in the form of broadsides, leaflets, and books, in limited editions,

printed from specially selected types on fine papers.

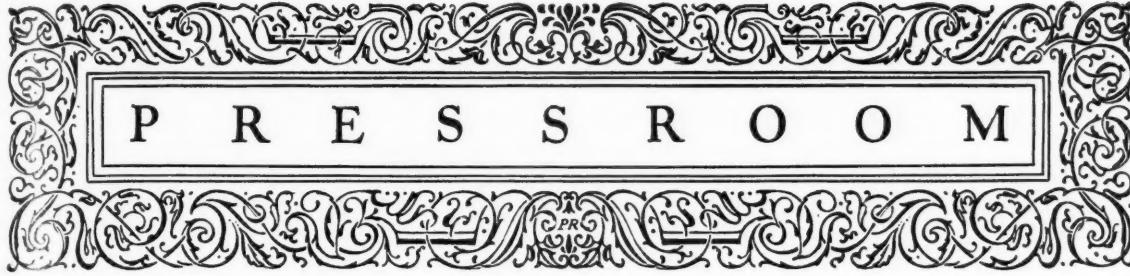
‡ [Sophomore year] Drawing of roman alphabets in forms suitable for use in association with typography.

§ [Qualified Students only] Advanced letter-drawing. Interpretation & variation of traditional letter-forms, with a view to developing designs suitable for type.

*This page has been executed entirely by students. Calligraphy by F. E. POWERS, Initial drawn by LELAND M. HIRSCH, COMPOSITION: Type by F. T. PHELPS, Flowers by THEODORE G. BIXLER, and Brass Rule by THEODORE L. MISCH.*



*A circular, «COLLEGE TRAINING FOR THE PRINTING INDUSTRY,» will be mailed upon the receipt of an application addressed to the DEPARTMENT OF PRINTING, CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PENNA.*



## P R E S S R O O M

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

### Wrinkles From Unequal Heights of Plates

A Washington printer requests remedies for wrinkles in a mixed form of type and numerous cuts.

*Answer.*—Your trouble is caused by unequal heights of the numerous cuts. Using a type-high gage, make all the cuts absolutely level and type high. Also see answer to South Dakota printer about wrinkles.

### To Cover or Blot Out Print

A New York printer submits a label lithographed on litho label paper, coated one side, and asks best way to cover or blot out several lines of eighteen-point gothic in deep blue ink.

*Answer.*—Cover aluminum ink would cover the blue lines in one impression if the paper had a hard surface, but on litho coated label paper you may have to reduce the cover ink, in which event two impressions may be necessary.

### Presswork on College Annual

A South Dakota printer requests advice on printing college annual forms containing numerous halftones on enameled book paper.

*Answer.*—As you do not state whether a cylinder or platen press is to be used, we should say use chalk overlays and slip-sheets if there is no heater. Send proofs and sample of paper to be used to your inkmaker, tell him what press is to be used, pressroom temperature and whether you have a heater on the press, and ask him to furnish suitable halftone ink. In addition, a thorough makeready will enable you to print with minimum supply of ink from the fountain and less chance of trouble from offset.

### Slur on Mixed Form

An Australian printer sends print from a mixed form of linotype, electros, type and steel scoring rules running parallel to both dimensions of the sheet. Form was printed on an automatically fed platen and shows a slur which could not be removed by the use of "frisket bars" and "brasses" in the form. As the job may be reprinted, our correspondent requests suggestions on causes and remedies for the slur.

*Answer.*—Such a mixed form is among the most difficult encountered. First, be sure the electros are type high. Second, set the platen parallel to form. Your impression is weak at upper edge. Third, the steel scoring rules must be underlaid so that they have uniform impression throughout their several lengths, else slur is certain. One of these rules has a bow in it, which tends to cause slur. Fourth, the overlay strips of manila used opposite the scoring rules should be beneath the draw-sheet (tympan or top sheet). A hard packing should be used, such as hard pressboard, celluloid, or photoengravers' thinnest gage copper, brass or zinc, or the more recently introduced nitrocellulose. A careful makeready is necessary to get such a form to print without slur.

### Halftone Plates on Bond and Book Papers

A West Virginia printer asks the best method of printing halftone plates on bond and book papers on platen presses.

*Answer.*—The plates should be of from 100 to 120 line screen for cockle finish bond papers and antique finish book papers. Bond ink is required. A mixture of bond and halftone ink will answer for smooth sulphite bonds, S. and S. C. and litho finish loft dried rag content bonds. Makeready should be stronger than for coated paper, and in addition a cutout should be used to squeeze the plate into the uneven surface of these papers that are unfavorable for plates.

### Unexpected Trouble in Plate Printing

A Canadian printer submits a two-color catalogue form impression, work and turn. The halftone plates were printed in brown on one side of coated book, the sheet was turned next day and the brown backed up. Next a solid plate, full page size, was printed in gray over the brown halftones on the first side, and finally the sheet was turned and the gray tint backed up. In backing up the brown, shadows of halftones at one end of the sheet were found in solids of halftones at the other end of the sheet on the first side run. When the gray solid tint was superposed on the brown halftones the shadows failed to disappear. The shadows (duplications) did not appear on the second side, but when the gray tint was superposed the halftones in brown were glossy, which is not wanted, as a dull finish was required. The printer wants to know what caused the unexpected troubles of duplication and gloss, and what remedy may be applied.

*Answer.*—This is the second duplication trouble to come to our notice in a month. The brown ink was ground in varnish too soft for this coated paper; hence the ink was not fastened to and not dried on the surface of the paper. Instead much of the soft varnish filtered through the coating and left the undried pigment on the surface. When the sheet was turned the wet halftones of the second side falling on the solids of the first side not yet dry marked them with their duplications. Though a week has passed since the first brown impression was made the ink may still be rubbed off. The gloss on the second side was caused as follows: After the brown form was printed on the first side it formed a backing which prevented the varnish from penetrating so freely from the brown on the second side, hence the second brown impression dried better on the surface. The filtering of the varnish on the second side was further decreased when the gray tint was printed on the first side, and the drying of the brown correspondingly helped on the second side, so that when the gray was finally printed on the second side the brown was dry on the surface and the gray tint over the dry brown resulted in a gloss. It is possible to cover up the duplications with roughing or stippling, and the gloss on the other side may be killed by cutting mixing magnesia down with kerosene and superposing it over the glossy

gray tint on the brown. Here we have another example of the importance of consulting the inkmaker before the trouble occurs. It is also another bit of evidence to prove that soft varnish is dangerous in halftone printing on hard-coated paper; that a safe halftone ink should dry on the surface in twelve hours and that tints for use on coated paper should be mixed with mixing magnesia and not mixing white.

#### First Essential of Perforation

A California printer sends prints which show a very neat looking perforation and asks how it was done.

*Answer.*—New steel perforating rule in the form and a strip of thin metal overlay, probably brass, together with a rather light impression, made possible this neat looking perforation. The first and most important requirement of perforation is that the sheet may be easily and quickly separated into sections. About one inch of the sample perforation can not be torn apart, so while it looks good it certainly can not be considered first-class perforating. Had this inch been underlaid the job would have been first-class.

#### Some Inks for Special Purposes

A South Dakota printer asks how to mix a buff tint for use on bond paper on which red ink is to be superposed. He also asks what sort of gold ink to use on bond paper (one impression), and what is a first-class halftone ink for bookwork.

*Answer.*—Mix the buff from process inks and superpose the red before the buff is bone dry. Any time a red fails to cover on bond paper add cover white or cover red. Use cover gold ink for one impression on bond paper. There is no first-class halftone ink for all papers. Send to the inkmaker sample of No. 1 enameled book, dull coated, semidull coated or S. & S. C., whichever you want to use, stating press to be used and pressroom temperature. The inkmaker should also have proofs of plates to be used, and should be advised of any special requirements, such as extra quick drying, etc.

#### Printing on Cloth-Backed Label Paper

A Canadian printer submits print from process plates on cloth-backed label paper which appears broken in spots and asks how a better print may be had.

*Answer.*—This problem is similar to that of getting an unbroken print on genuine linen book cover. Plates of from 100 to 120 lines are best suited to this stock, and cover inks work best. However, you may get a better print from plates of finer screen as used by using a much more thorough make-ready and a very strong impression together with cutouts, as when printing halftone and process plates on rough bond and cover papers. In addition, after securing a strong impression throw the platen back and insert a sheet of automatic felt blanket or dental rubber in place of cardboard packing.

#### Interlays for Copper Halftones on Wood

An Illinois publisher printing a magazine from linotype slugs and copper halftones on wood bases inquires whether it is good practice to interlay the plates on wood.

*Answer.*—It certainly is. With a little practice the plates may be removed easily. The wood base is slammed down on an iron bed or stone to loosen the brads. With a wood chisel the plates are pried off. The burrs are filed off the reverse of the copper. The interlayer is made of folio with patches previously marked out the same as for tissue overlay patches. A punch comes in handy to replace the brads. Interlaying should properly be done by the platen pressman or an assistant before the plates go to the cylinder press in the form. A type-high gage and micrometer will save time. The modern way is to print magazines from all plate forms on patent bases. Interlaying is thus more easily done, and a better print secured and maintained throughout a long run.

#### Wrinkles at Rear End of Bordered Form

A South Dakota printer asks how to get rid of wrinkles near the rear end of a form that has a border around it.

*Answer.*—You will probably find the border is not absolutely level and type high, the common cause of wrinkles in a bordered form. Should the wrinkles remain after the border is corrected in height, set the center grippers slightly lighter than the two nearest the ends of the sheet. Cut holes in packing opposite these end grippers, and insert sandpaper in the holes with glue. Set the bands and the brush a trifle tighter in the center than on the ends. Glue strips of four-ply cardboard one-half inch wide on drawsheet parallel to bearers. The strips should be three or four inches long and extend one-half inch beyond rear end of impression toward the back edge of cylinder. Wrinkles may be caused by a cylinder that is over-packed or underpacked, or by faulty lockup, with form not planed down and with bed clamps or quoins too tight so as to cause the form to spring.

#### Offset and Photogravure Effects via Letterpress

An Indiana printer sends a four-page folder with a letterhead in two colors imitating lithography on page one, and a large halftone with photogravure effect bordered with blue on pages two and three. He asks what paper was used, what sort of forms, and whether the job could be duplicated on C. & P. Gordons or a cylinder press.

*Answer.*—The paper is dull-coated writing. The work is all letterpress. You can print the two-color letterhead on Gordon press and the large halftone on the cylinder. The letterhead black form would be best matched with a wax engraving. The letterhead blue tint can be had either in zinc or copper. The blue border around the halftone can be had in zinc line. The halftone for dull coated should be of from 120 to 133 line screen only and with deep etching for dull-coated paper. A special halftone ink is required and the mechanical chalk relief overlay of thickness for dull coated used. Print the halftone on the obverse and the letterhead on the reverse of the paper.

#### Cylinder Is "Scouring" the Forms

A Michigan printer submits impression of plate form showing heavy streak toward the back edges of three rows of plates, and queries cause and remedy.

*Answer.*—While worn roller bearings, poorly set rollers and worn cylinder boxes might cause these streaks, the most common cause is an overpacked cylinder riding the form without pressure on the bearers, resulting in a "scouring" toward the tail end of each row of plates. These heavy plates require extraordinary impression. The extra squeeze should be divided between cylinder and bed to keep the two traveling at the same speed. Thus, if four extra sheets are added, two should go on the cylinder and two on the bed under all the form, and the cylinder bearers should pinch tissue on the bed bearers on impression with the form on the press. To test set of rollers, suddenly stop the press with rollers at points where streak shows after cutting down speed somewhat during printing. You may find your trouble in an overpacked cylinder.

#### MORTISING CUTS MADE EASY

Many advertisements to be cast from matrices require mortising. This is a nasty job in the average office. This can be made easy if a wood block, cut to the size of the mortise, is set in the matrix, after cutting the matrix away where the block is to be placed. Put the matrix and block in the casting box and pour the metal. This leaves a perfect mortise, and avoids that long and inefficient task of mortising after the cast has been made.

## Some Practical Hints on Presswork

Part XXVI.—By EUGENE ST. JOHN



**COPY, FORM AND PAPER.**—All letterpress (relief) printing is done from forms made up of *lines* (type and line plates), *dots* (halftone plates) or plane *solids* (reverse plates, flat colorplates). Line forms may be printed on all types of presses on any sort of paper available for the type of press chosen. (Not all sorts of paper are available for roll feed.) Dot forms, when the dots are not much finer than the dots over the "i's" of the smallest foundry type, and solid forms have the same range of adaptability to various papers as line forms, but the size of plate which may be printed depends on the capacity of the ink distribution.

For the utmost in reproduction of photographs the finer screen (133 to 400 line) halftones are necessary because of the gradations of tone. To print these very fine dots No. 1 enamel book paper alone will give best possible results. The highly polished surface and the peculiar coating are suited to take the fine dots without squashing and to reflect the white light so necessary to contrast in black and white and color. The ink dries in a homogeneous film and is absorbed uniformly at the right speed for subsequent operations.

In high-grade work the first consideration is what available method will best reproduce the copy at reasonable cost. The following chart shows the preferred methods of reproduction:

### Copy Reproduction Chart

COPY	METHOD
Photograph	Halftone or mezzograph.
Line drawing, line print, manuscript, steel and copperplate engraving, stipple, type print, typewriter.	Line plate (zinc etching).
Charcoal, crayon, pencil, wash and water-color drawing, combination wash and pen and ink, oil painting.	Halftone.
Halftone print	Mezzograph.
Lithograph, map, rule form	Wax engraving.
Etching	Mezzograph.

The following chart shows paper to which various sorts of forms are best adapted:

### Range of Form Adaptability to Principal Papers

Type	Any paper.
Line plate	Any paper.
150 to 400 line halftone	No. 1 enameled (coated) book.
133 to 150 line halftone	No. 1 enameled (coated) book and plate paper.
120 to 133 line halftone	Coated; plate; dull coated; semi-dull and coated; S. and S. C.; sulphite wove flat writing, bond and ledger; glazed, litho or smooth finish rag bond and ledger.
85 to 120 line halftone	All but roughest surface papers. Hand-made paper; genuine linen; parchment, vellum.
60 to 85 line halftone	All very rough papers.
High-light halftones	Coated, S. and S. C., plate, sulphites, litho finish bonds and ledgers.
Mezzograph screens up to No. 4.	All papers.
Mezzograph No. 5 and No. 6	Coated, S. and S. C.
Combination line and halftone	Coated, S. and S. C., plate and litho bond and ledger.
Ben Day	Any paper.
Flat solid and reverse plates	Any paper.

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Plates for papers which require a strong impression, such as dull coated, rough bond and cover, and the like, should be ordered with deep etch and mounted on metal. All routing should be deep and blank linotype trimmed.

A plate can not show something which is not in the picture; therefore much depends upon the photograph itself. There are tricks to photography which the experts know, such as special helps to lighting of interiors. The detail and focus of the negative must be clear to get a print with contrast. The vertical lines of the subject of the picture must be parallel to the sides of the print. All unnecessary margins should be eliminated to retain detail in the subject. Unless the subject is in the foreground more sky than foreground is preferable in an outdoor picture. As in typography, the center of interest in a picture should be slightly above center, due to the same optical illusion. Portraits should therefore be made and trimmed with this in mind. A person or object should not be in the center of the print sideways. The center of interest should be slightly to the left of the center of the print.

As expert photographers are not available in all localities when needed, much may be done by the artist in the photoengraving plant to improve the photograph. Retouching and air-brushing can often make changes for the better. Repulsive parts may be removed entirely. Further improvement may be worked in handwork on the plate after skilful reetching.

The rolled, ground and polished zinc and copper plates used for line and halftone engravings are generally used in two gages or thicknesses, and the thinner will answer in some cases. The photoengraver should be consulted.

The number of impressions to be got from a halftone or mezzograph plate depends on the metal, the makeready, the base, the press and the paper, but is generally between 30,000 to 50,000 impressions. A zinc line plate is good for 250,000 impressions. Electrotypes yield from 100,000 to 200,000 impressions; nickelotypes up to 300,000. Lead molds cost more but give a better reproduction than the wax mold. Zinc halftones cost less than copper and they are quite as effective up to 120-line screen, but they are good for not many more than 20,000 impressions. Brass and zinc halftones of fine screen are in common use in Europe.

Halftone plates, line plates which are not open, flat colorplates and reverse plates require a much stronger impression than type forms which are all open in comparison. The strong impression squeezes the plate down into the wood base. For long runs it is better to have the plates mounted on metal. Wood bases also cause register trouble, due to expansion and contraction from atmospheric changes. Plates on wood frequently cause workups if not square, and wrinkles if not absolutely level and type high. When plates on wood are bought the engraver should be held to specifications as to gage of metal, height, levelness, square trim, deep etching and other special requirements.

Whether duplicate plates in the form of electros should be made or not, and how many, depends on the length of the run, whether the original plates should be saved or not, whether it pays to run two or more up, etc. If used, the best electros should be ordered. Precision electros, carefully tested for give, height and levelness are now obtainable from leading engravers.

The type, linotype and brass rules in the form should be type high. It is well nigh incredible how much time is lost in makeready because linotype slugs are not level, and because old, worn type is mixed with new type, leaders, rules, etc., in a form.

## In Three Years

*A Story of a Woman and the Printers of Chiapolis*

Part II—By R. T. PORTE



ELL, have you read the paper all through? Didn't expect to be so long, but Randy Martin came in all wrought up. When anybody can take work away from Martin at a higher price, or for any reason, that is going some. Martin really wants to know what we are going to do about it. Think what that means if you can. Martin, the one printer in this town that has never feared competition or cared whether he lost a job or not, is almost as bad now as the rest. If this keeps up, I don't know what will happen next. Women can raise the dickens in general. Never thought one could do much in running a plant, but look out for the female of the species in business or anything else.

Oh, you want to know about the funeral. Well, that is what has caused this trouble of Martin's and all the rest. Have just about enough time to tell you about the funeral before we go and eat that dinner the missus is cooking for you. Glad you came. Now I'll get something especially good to eat.

As a resolution had been passed that members of the Franklin Club who had the time should attend Mr. Renier's funeral, that seemed to include the secretary as well, and although I really had other things to do I decided I had better go with the few others I thought would be present.

The letter written by Milson was sent, and some time after the funeral I received a very nice letter from Mrs. Renier thanking the Franklin Club for it. I ordered \$10 worth of flowers to be sent, and so everything that could be done had been attended to.

I had never before attended a funeral conducted by the Reindeers; in fact I hate to go to funerals. One always sees so much sorrow, and there is the solemn undertaker, the pall-bearers who don't seem to know what to do, masses of flowers, and the cold-looking casket that usually costs about twice as much as it should. I just hate funerals; but I had to go to this one. It was not with light steps that I went over to the Reindeers' home where it was to be held.

Seeing a group of men sitting around in the main room, I asked one where the funeral was. He looked up surprised. He didn't know there was one, but suggested I ask the secretary about it. I found the secretary in a little room and was told the funeral was upstairs in the lodge room. Then three or four other men came in, asked him if he was ready and they all filed out. I followed them up the stairs to the lodge room, took a seat at the side lines and then looked around. Nearly every seat was taken. Over in the corner some one at a piano played soft music while the secretary and the other men walked slowly up the room and took seats at the side of the coffin. More people came in and filled up the vacant chairs. Then a man stood up near the piano and sang. I have forgotten the name of the song, although I have heard it a thousand times.

Then the man in the big chair called the lodge to order. Everybody stood up and a prayer was said. After that some one read, and there was a violin solo and some songs by a quartette. Then the man in the big chair introduced the superintendent of the schools, whom he called brother, and the superintendent gave a talk.

For several years I had heard Renier cursed by the printers of the town. He was accused by them of keeping prices down, of coppering off the printing for the city and Board of Education,

of making ridiculous prices and of being almost the worst printer in town. Now the superintendent of schools made a laudatory speech about Mr. Renier. I wish I could remember it all, but I will tell you some of the things he said, to give you an idea of what people outside the printing industry thought.

"We are here today," the superintendent said, "to pay our last respects not only to a brother Reindeer, who took an active interest in the lodge and whose life gave a living example of the principles for which all Reindeers stand, but to a man who had at heart the interests of the community and especially the education of children."

First he spoke of Brother Renier as a true and loyal Reindeer who was ever ready to answer any call, serve on committees and work incessantly for the good of the order, who had filled some of the offices with credit and by his example helped to inculcate the principles of the order. At the annual show for charity he had always been ready to do his part, and had been a leader who would be sorely missed.

Despite all these activities Mr. Renier had had time to interest himself in education, and for six years had been a member of the Board of Education. During these years many new schools had been built, new ideas launched, and changes made in the laws compelling all children to go to school a certain number of months until after the eighth grade.

"There are two kinds of men," the superintendent said. "who are a part of every community. One is the type that never interests himself in anything but his daily work and such pleasures or recreations as he may desire. His work, his family, his play, and probably his church, are the only things to which he gives attention. In those narrow confines he lives day by day, forgetting about what others might be doing. He is wrapped up in his own personality and selfishness, and unless something hits him hard he never bothers about what might go on. If his children go to school, it is well. Just what the schools are, or how they are conducted, seems not to interest him. He lets others take the responsibility, reserving only the right to complain that schools are not so good as when he was a boy, or something as foolish. If his children graduate, he is proud of them and not of the school system which has given his children a right foundation. If they go through high school he seems to have the idea they have acquired all the knowledge in this world, and if for any reason they are failures he places the blame on the educational system. The blame is always laid to others when things seem wrong. This type is a good example of the man who is ready to let George do it, and then abuse George if it turns out wrong."

"The other man is George, who is ready and willing to do his part, who sees things beyond his own house, factory, store and church. These alone do not constitute his entire world. He does not try to do everything, but selects a few things outside his own narrow circle of living to help civilization and progress, and to these he gives what talents he may have. He does not look for financial rewards, but is well repaid in the thought he has helped to accomplish something worth while."

The superintendent went on to point out that Mr. Renier did not give all his time to his shop — modest, I think he called it — but in education and in his lodge he found additional fields of activity and service to his fellow man. He told the widow she could be proud of Mr. Renier's achievements, that his noble character would always remain; to her and to the two children they would constitute a noble heritage.

I glanced toward some of the printers while the superintendent was talking, and noticed they were looking at one another, seemingly astonished. I nearly expired; I thought there must be some mistake. Perhaps I had gone to the wrong funeral. But the name of brother Renier was used and sitting beside two veiled figures was his son, whom I had seen several times before. I decided I was in the right place, but something was wrong.

Then marching around the coffin the brother Reindeers placed on it a sprig of evergreen as a symbol of immortality—that the memory of their member would always be kept green and inscribed on their records. Then a leading minister of the town made a prayer. Three members of the Board of Education, a state senator and two leading Reindeers bore the remains to the hearse and then began the procession to the cemetery. Some one asked me if I wanted to ride with him and I went out to the cemetery.

There were about twenty-five cars in the procession. The ceremonies at the grave were simple and impressive, and then in the grave was laid all that remained earthly of John Renier, printer, an honored lodge member and an ex-member of the Board of Education. I called him printer first, but I know to this day that was the last thing the employing printers of this town thought him.

He left a small plant, a widow and two children, a boy about eighteen and a girl of sixteen years. But, evidently, he left something most printers do not—a memory for having done something besides printing.

The next meeting after the funeral was certainly an interesting one. We had a bigger attendance than ever, and the death and funeral of John Renier was discussed fully. I had in the minutes and in my report full details of the death and funeral, a list of the printers who attended the funeral, and I read the letter from the widow. In fact I included everything I could think of, even a clipping from the daily newspaper.

Little did any one present really know or understand how this incident of another printer's death would affect the printing business of Chiapolis. I thought it was a good thing Renier had died and was out of the way with his price-cutting methods, which had been such a hindrance to the printing business of Chiapolis. But instead of this, we had discovered that Renier was really somebody, that he had been doing something for the town, despite all his bad business methods. We had learned he had been back of several things in the town to help it, such as better streets, a better police force and, in fact "the powers that be" knew him and respected him. And all the time he had been running that dirty little print shop at the lower end of State street, cutting prices, advertising his shop as the cheapest in town and getting most of the small city printing! Honest, now, can you beat it? How did it all happen? Were we mistaken in the man? Were we all wrong over the whole problem, or what? I wanted to know, and so did every member of the Franklin Club of Chiapolis, and that is the reason they all turned out to the meeting.

I have been secretary of this club nearly six years. I have seen many things happen, from the time of the strike of the errand boys to Charley Brown's resignation and fight, which we discovered afterwards was only a scheme to get the members to stick together and be interested in the club. Charley can always think up some fool thing to pull off, and when he doesn't, Martin or Young Bill does. If things go too smoothly for a time, one or the other starts something that excites every member. Everything finally cools down, but the result is all the dues are paid, all the members still members, and a number of hot sessions have been held.

They even attempted to expel Mort Chilger from the club while he was out of town. Some members wired him about it. He came back and they had a regular set-to. All the printers were up in arms, for Mort is the favorite printer of the town.

Mort will never have anything but that little shop of his. His brother is his pressman and he has a compositor who has been with him ten or twelve years. They go on printing for the same firms they have always printed for and get out the two monthly publications they have printed since the Lord only knows when, go home nights, attend lodge or go to church, or something like that. The brother takes a four weeks' hunting trip each year, and Mort goes fishing, and while they are gone they don't care what happens to the business. Some way they get along, never seem to worry, and you never hear them say anything about who got that job or the other job, or about wanting a compositor or anything. The check for their dues always comes in on the first of the month, and Mort is always at every meeting of the club with little to say. The only time he is absent is when he is fishing, and then we adjourn for that month and wait until he gets back. Once I went fishing with him and a couple of other fellows. Mort was some poker player. Each night we played to see who would stay at camp and do the work the next day. I went away from the camp only two days. A short time after we got back some one called me cook, and that's what they call me most of the time now, but I haven't gone fishing with Mort since. When I go fishing I want to fish and not cook. Mort says I am a better cook than a fisherman, but that doesn't make any difference. Let some one else cook. I'd rather catch the fish. Don't laugh. You never cooked for a month for a bunch of hungry wolves like those fellows, and—

Oh, yes, I was talking about the meeting after the funeral, wasn't I? After the reading of the minutes and my report, Mort started the proceedings. If I go to a hotter climate than this in the hereafter, I don't care. I only hope I will never have to read any minutes or give a report of my activities. They can give me anything else to do, or roast me to a rich brown turn. I won't care, if they will but deliver me from the other torture. Mort had to say something, although not much. He just asked whether any members had attended the funeral of Mr. Renier and whether they had anything to report.

About half of them wanted to talk, as is usual when there is something to talk about, so Mort gave Young Bill a chance to say something first. Bill said he had attended because he thought that only he would be there, but was surprised to see so many present. He had been wondering since just what people thought of printers. He had not given it much attention before, as he had his own private opinion of printers, including some of the bunch present, but evidently the public didn't care about printers. Anyway he was glad to learn that Mr. Renier was such a brilliant man, even if he was a printer. He wanted to say nothing against the dead, so would say nothing more.

Walter Tanger was the next one. You know, Walter has some funny ideas and gets most of his printing from the auto works, and is mighty independent. Walter speaks slowly; it took him some minutes to say that the printers ought to think seriously about Mr. Renier and his standing in the community. He said people evidently did not understand Mr. Renier and the detriment he had been to the printing business and that we as printers ought to do something, although he did not know what could be done. He suspected that printers were not highly thought of as a class.

Charley Brown said he had been very much impressed at the funeral and that he had changed his opinion of Mr. Renier. He had not known the gentleman, had never spoken to him and had only known what others had said. Of course he had seen his advertisements in the papers, but perhaps we had all been wrong after all.

After Charley sat down, one or two others told of instances where Renier had taken work away below cost and had done them out of jobs. One said he had tried to get some of the Reindeer work, had made low prices, but didn't get it. Renier

got it all. Everybody knew about the bids on the last work done for the Board of Education and the city. It took Renier several months to finish the job.

"What of that?" Martin said. "When he was doing that he wasn't doing anything else, so why kick about it?"

"Yes," John Randolph said, "but we couldn't get any of it and we ought to get some of it. We pay taxes, and I would have got it if he had not made such low prices. He even cut his prices of the year before. How about that?"

"Yes," John Duncan said, "and he was continually advertising one thousand letterheads for \$4. That ad. ran every day in the year, and buyers all knew about it. We couldn't do business at prices like that."

Mort said he hadn't heard that even then Renier had printed all the letterheads in the town. He did print a few thousand lots, some at \$16 a thousand. Others said they lost some orders to him at the price. But anyway it was all over, for he had gone and the plant would probably be closed down and a lot more machinery put on the market.

Somebody wanted to know how large the plant was and whether there were any cylinder presses. I told them that there were three job presses, a hand paper cutter, a small perforator, punch, and other stuff, besides several stands of type. The members seemed to be surprised at this, as they thought it was much larger. It had been spoken of so often by all the printers, and everybody seemed to be losing so much work to it, that they all thought it was a big plant.

Martin laughed out loud. "Honest," he said, "this is the best joke of all. We thought he was getting all the business in town, and he had only three job presses. We sure are a hot bunch."

Randolph said he had some presswork done out of town and had lots of linotype work done. The linotyper said his bill was never over \$50 a month and that he always paid it promptly.

"Say," Bob Anderson asked, "does any one know whose name the place stands in? I understand it is in Mrs. Renier's name, that he never owned it at all, that it is hers now and always has been."

"She is welcome to it," said Brown, "and can keep it if she wants to. It's a joke on us to have been fussing all these years about Renier, when he had only three job presses. If he took enough work from me to keep them busy, I would hardly have noticed it and probably would have gone out and got some more. I have lost orders to all of you, and you to me, and we never kicked about it; but let Renier get a job and every one thought it was a crime. I tell you, it is all a joke."

"Don't think it was," said Young Bill. "When a printer advertises as he did, everybody in town knows about it and it hurts us all."

Mort said it was about time to quit, and he wanted to know what we could do if the shop were offered for sale. It had been a menace and it seemed to him that the printers should buy the equipment and absorb it into their plants, thus putting it out of business. Though he didn't need any more material, he might take the perforator, and probably others would take some of the stuff. It was finally decided that a committee should wait on the Chiapolis Printers Supply Company and find out what was to be done. They would try to buy the plant cheap, divide it up among the members and thus get rid of it.

Wait a minute. I must answer that phone.

Hello! Oh, yes, dear. We are coming right away. Just going to put on our overcoats and come right down. You bet, right now. Everything ready? We'll get the first car and come right away. Yes, yes, yes. Sure. All right. Good-by.

It's way after five and that was the missus. She's expecting us at once. Grab your coat and come on. I can tell you more about this after dinner. Hate to keep a good dinner waiting. You must be hungry.

## THE BASIC PRINCIPLE OF SELLING

"There is no rule of conduct in life," says E. M. Statler, of hotel fame, "so all-sufficient or so absolutely satisfying as the Golden Rule, and no man can ever give good service in the hotel business or in any other business until he is willing to put himself in the other fellow's place and treat him as he would want to be treated were the positions reversed."

Elaborating on this principle of salesmanship, a writer in the Minneapolis *Journal* urges that if you have a business proposition to present to a prospective customer, study not only your side of the question, study also the needs of the man with whom you are dealing. Put yourself in his place; get his viewpoint; decide what you would do if you were in his position.

Getting this view of the matter will clear your vision, will give you complete control over the situation, and will enable you to present the matter correctly. You will have so prepared the proposition that he will be able to accept it, and a better mutual understanding will result from your having convinced him that you have a genuine interest in his affairs.

When you present your proposition through the medium of printed advertising, do not write your message to please yourself or some other individual in your organization, but keep steadfastly in mind the consumer who is to benefit. The moment you substitute your viewpoint for that of the customer, you are sacrificing his confidence, which, above all, is what you must have in order to receive his acceptance of your proposition.

Probably nine out of every ten advertisers do little more than advertise to themselves. They either write copy or insist upon having other people write copy that suits their own particular whims and their own manufacturing viewpoint. Invariably copy of that kind makes very little impression, if any at all, on the consumer, because it talks in a language which the consumer either does not understand or with which he is not in sympathy.—*The Day's Work*.



Between Two Fires  
Cartoon by John T. Nolf, Printer-Artist.

## THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

### Again the Problem of Hand Composition

To the Editor:

YORK, ENGLAND.

My employer is good enough to pass along his copy of your always welcome journal. In the January issue I notice under "Cost and Method" an article on estimating hand work in the composing room. It is so very closely on the lines of some ideas I partly worked out a few years ago that I am moved to send you a copy of the rough notes I made. Illness has put a stop to further investigation, but I am strongly of the opinion that the measuring rule, plus personal knowledge of composing-room technicalities, will be found the safest basis of estimating all composing work.

Briefly, I take it, the article suggests measuring up in twelve-point ems and charging the job under scales varying from one, two, three or more hours per thousand ems. This still leaves the estimator guessing under which scale to charge, even though he has the twelve-point em total.

My idea was to make 500 ems, of any size, the standard rate per hour, and measure up the job by the various sized type bodies. However, I send you a copy of the notes I made and a few "pulls" picked up at random in the composing room. They may suggest something to you on this eternal question of cost.

With best wishes for the continued success of the good old INLAND PRINTER, I am,

WILLIAM VARLEY.

The following is the method suggested by Mr. Varley:

There seems to be a possibility that the various kinds of hand composition could be classified, and the time calculated by one measurement on the basis of the *type scale rule* (six, eight, ten and twelve point) plus two scales based on the twelve-point. Of course, although a certain amount of classification would simplify matters and allow people to know the average time an operation should take, it would still be necessary to decide the question, "Under which scale shall I charge?" That point settled, a fairly simple method of over-all measurement by means of scales already used for "solid" should be helpful.

The following suggestions set out to prove nothing, neither are they complete—they are simply given as suggesting lines along which a costing committee might work. The idea is to reduce areas to ems. A general rate of 500 ems per hour setting-up time is adopted, imposition included for two pages octavo and one page quarto, as chases can be placed on galley and jobs set therein.

The scales under which the work would fall might be the ems area of (1) 6-point; (2) 8-point; (3) 10-point; (4) 12-point; (5) 12-point  $\div 4$ ; (6) ems for inches.

The first four need no explanation, beyond that when the solid matter of a display job covers about twenty-five per cent of the total area set up the job should be measured in ems of the solid matter (six-point, eight-point, and so on). Roughly, general display work averages twelve-point.

The fifth scale,  $12 \div 4$ , means that the area would be measured up by the twelve-point scale and divided by 4, the result being chargeable as ems. Where "rule and blank work" occurs, as in invoice forms, or a simple border with a few lines of type, a scale such as this could be used. Dissecting work for colors would probably come under this classification.

The sixth scale, ems for inches, would be for areas measured by inches but calculated as ems. The over-all type area is measured.

When a job must be cast up by two scales the total area must equal a job square—ready for the chase.

Where white space reaches approximately twenty-five per cent in *not more than two plots*, the area is measured as inches and put down as ems. Square blocks—cuts not requiring special justification—to be considered the same as white space. Square cuts where inserted in type,  $12 \div 4$  scale. Cuts where mortised for type to fit in or around at ems of type size used as scale.

*Makeup* of machine type, or machine and hand set type, is, of course, of a very variable nature. I would suggest that for single-column work, handling eight-point and upwards, the ems for inches scale be used doubled. (All page sizes below octavo to be calculated as octavo.)

*Example:* An octavo page is roughly 5 inches by 8 inches, or 40 square inches, which, according to the "ems for inches" scale, would be counted as 40 ems.

At 500 ems an hour (say 8 a minute) the time would be *five minutes*; doubled, *ten minutes*. Double-column work could be trebled, etc. Six-point makeup figured according to ems for inches scale and multiplied by 4.

*Tabular Work:* Justification is the operation that increases the cost of a given area of tabular work over the cost of the same area of "straight." Justification consists of either altering the spaces already between the words or adding an additional space. The justifying operation includes time finding place on copy.

The cost of "tabular" might be said to be made up of (1) Cost of setting total ems of body used (see note \*); (2) additional cost of justification (see note †); (3) total area calculated at  $12 \div 4$  scale and multiplied by 4.

Note \*—Where column headings are set in smaller type and bold face, better calculate at next scale *less* than body type used.

Note †—Additional cost of justification: When a man picks up a space he adds one-sixth to his matter set (average word 5 letters and 1 space). How would it be if one-sixth of scale rate were added for every additional column of justified matter?

### Dress Up Your Work

To the Editor:

TURNERS FALLS, MASS.

It's the little things that count in the printing business, even more than in other lines. A great many printers do not give sufficient attention to the manner in which their work is packed and delivered. This is a mistake. The finest piece of printed matter is cheapened when it is carelessly wrapped and sent to the customer done up in a slipshod manner as though it were of small value.

Not a few printers are penny wise and pound foolish, delivering work in rude bundles of five hundred or one thousand, tied with cheap twine, sometimes only enclosed in a piece of the poorest wrapping paper, which has burst by the time the goods reach their destination. How can the customer help but get a poor impression before he ever looks at the work? Manufacturers in other lines find that it pays to pack and label their wares attractively. Why should the average printer be so negligent and short sighted?

Printers who have given it thought and who realize its importance have found that packing their work distinctively

pays them well. One specialty printer of bank stationery has added much to his reputation and increased his customers by the neat and distinctive manner in which all his work is sent out. All stationery and printed forms of every description are neatly wrapped in packages of 250 each, to which is affixed a printed label, stating the number of pieces in the package and the nature of the contents, together with the form number, if any, and his own name and address. Kraft paper is used for the wrappers, though sometimes colored paper is used to show a slight distinction in the printing, such as a change of dates. Anything of note size or larger is wrapped all around, making a package that is lightproof and dustproof. Padded goods are made up in packages of five hundred or one thousand and are also labeled.

This takes a little longer, but the additional expense is slight and is more than offset by the improved appearance and the convenience to the customer. Such packages look neat on office shelves or in the stockroom, the contents are kept clean and waste is avoided. Even the most hurried clerk can tell at a glance just the quantity there is on hand. Four packages of 250 make 1,000, and that adds to the ease in checking up the goods and the invoice and in keeping tab on the use of the supplies. With supplies thus plainly labeled, and with the name of the printer always before him, the customer is less likely to wait till the stock is exhausted before he orders again. As is well known, most rush jobs result from customers using up the last of their stationery without knowing there is no more. The specialty printer to whom I have referred is often complimented upon his way of wrapping goods, and customers have told him more than once that even if there were an additional charge they would not object to paying it, because of the consequent economy and convenience.

There is much less waste and spoilage of printed supplies thus packed. Furthermore, when the goods are packed and labeled, there is very little danger of error in the count. The packages are not counted by hand, but the sheets are measured with a pad counter, first making certain that the count runs full. If an error should occur, it is easily discovered and traced. With the name of the printer on the label, nine chances out of ten the repeat order will go to him without any preliminary correspondence if the work has been satisfactory. It is so easy to order again, or to tear off the label and say, "Give us the same as before." Therefore it is frequently done.

Again, if the work is done up attractively, it is evidence that the printer considers his output good, that he stands back of it, and that he thinks enough of the order to insure its delivery in the best possible shape. In view of all these facts, is it not good business judgment to give some thought to the manner of delivery?

ANTONIA J. STEMPLE.

#### An Electric Knife Sharpener

To the Editor:

MIDDLETOWN, NEW YORK.

Some months ago there appeared in THE INLAND PRINTER an article telling of some methods of sharpening paper-cutter knives in out-of-the-way places. That, and the expedients resorted to in localities far from power knife grinders right here in this country, has prompted the design of the electric sharpener shown herewith.

The grinding is done by a cup-shaped abrasive wheel attached to a sliding member upon the pulley end of the motor shaft. The wheel is adjustable in and out, and the thrust of grinding is taken elsewhere than on the motor bearings, leaving the motor shaft free to run and wear as under other normal operating conditions. The motor is carried on a sliding plate which travels along a broad, accurately machined rail parallel with the knife blade. This movement is by hand, is free from complication, and is fully as easy as some mechanical means to the same end.

Knives are bolted to a swivel plate which is adjustable both sides of the ideal angle for paper cutting, twenty-four degrees. The plate is locked at any desired position by the hand wheel at the right. This plate turns away from the observer until it can go no farther, stopping at the horizontal position. There the knife blade is loaded or unloaded with ease and in perfect safety. Clamping blocks that are movable both ways enable any spacing of bolt holes to be caught without trouble, and the thickness of these blocks is such that the bolts taken from the knife bar may be used.

With a wheel of proper grade and grit, this little electric device will sharpen a knife as fast as any of the big power



Mr. Hampson's Electrical Knife Sharpener

grinders that grind dry. It would be ideal for a community of plants or for one with much cutting to do, particularly on stock containing a great deal of foreign matter.

A simple test which any one can make will show why some wheels cut well and some do not. Some wheels draw the temper from an edge, others seem to wear very fast, some throw a lot of sparks that "must be the wheel wearing down," etc. Catch some of the sparks on a piece of white paper, putting the paper directly in the path of the stream, if possible. Then taking the paper to the daylight examine the deposit with a magnifying glass. Some of the deposit will be dull in appearance, gray or reddish, and there will be a goodly sprinkling of shiny particles. The shiny particles are steel, steel cut from the knife. The dull material is the abrasive that has broken from the wheel. This is as it should be, for abrasive grains must break loose in order to present new sharp ones to the work. When the grains do not break off, but get dull and smooth, they just rub on the work and draw the temper out through the heat of friction.

DONALD A. HAMPSON.

#### Printing Plant Quickly Moved

To the Editor:

DETROIT, MICHIGAN.

I am a pressman in the printing plant of the Dodge Brothers automobile factory. The pressroom equipment consists of two Millers, two hand-fed Gordons and two Miehle verticals.

Recently we moved the printing department from the third floor of one building to the sixth floor of another. At 11:30 Thursday morning the boss said we would move right after lunch, and Friday morning we went to the new place and took up work where we had left off the day before. The presses were bolted to the floor at their respective places, wired for light and power, and the motors were placed. The millwrights had a blueprint of the new floor plan; they did the rest.

All in all, about one hundred millwrights and electricians took part in the moving. They used four big electric trucks and a large electric crane. Twenty hours after the order was given to move, paper boxes, type cases, presses and a large power cutter were in place, ready for the day's demand. How's that for fast work?

DANIEL TAFT.

#### INTEREST AND CONVICTION

Study the direct advertising that comes to your desk. Glance through the advertisements in a national magazine. Why is it that certain specimens of direct advertising or certain advertisements carry more interest and conviction than others in the same medium? The question indicates the answer. To the good direct advertising or to the good national advertisement some one has applied the principles of sound reasoning and the logic of common sense.—*Three Circles*.

## NEWSPAPER WORK

*By G. L. CASWELL*

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.**

### Newspaper Contests and Awards

We have had several communications recently concerning newspaper contests. Some have asked for information as to their character; others have concerned details of making the awards; some have had to do with the judging. All of this goes to show that newspaper contests have become a major topic for discussion in many newspaper gatherings.

It is certainly true that newspaper contests have done wonders toward improving newspaper front pages and general makeup, if not their entire character. The community service contest idea is also going strong. This sort of competition originated, we believe, with the Sigma Delta Chi, national journalistic fraternity, in the Iowa State College chapter at Ames, which annually has made awards of two silver cups in contests of this nature — one cup to the daily newspaper showing the greatest and most beneficial community service and enterprise, the second cup to other than dailies making the same showing. Wisconsin, Nebraska, and possibly some other states, have already offered prizes for the community service contest, believing that in such a showing a newspaper may be rewarded for the most important thing in its field — genuine community service.

In arriving at which points should count in such competition, however, there may be serious differences of opinion. In one or two cases dissatisfaction has resulted from the conflicting ideas of the exhibitors and those making the awards — and the judges.

A front-page contest originally pertained to the general appearance and symmetry of the first page of one regular issue. First showings of newspapers brought out some slovenly and careless productions as well as better ones. Publishers quickly noted the points of merit that won, and subsequently most wonderful changes were brought forth. Contests were held until so many pages came in perfectly made up that new rules had to be adopted for judging such displays, and now it is down to quite a science. There is yet present one factor that will never be eliminated, however, and that is the human factor — prejudice in favor of some style or character of makeup. To eliminate that would require more than a mathematical text book, an authority on typography and a mechanical expert combined. What constitutes perfection in front-page styles with some publisher-printers is not the idea of some others.

It is therefore advisable to have at least three judges in a front page or general makeup contest for newspapers of any class. No three men will ever have the same opinion on all points, but an average of their collective markings should get about as near as is possible to what constitutes the ideal makeup for any class of newspapers. Points of superiority in mechanical excellence, economy of production, type styles, size and arrangement of heads, symmetry of makeup, head writing, coverage of subjects, news values, originality, boxes, runovers, and so on, may be fairly taken into consideration. Some judges

divide most of these points and give them certain percentages to make up the whole sum of excellence and value of front pages. What simply pleases the eye of one biased judge is then not governing.

For community service contests there may be a range of details that reach from the makeup stone to the farthest edge of the most remote township. Professor Bleyer, of the School of Journalism of the University of Wisconsin, has resolved these points into dozens of classifications to reach every possible value that may be considered in awarding such prizes. In brief, it may be said this contest should be localized to include certain activities and community interests that may be readily agreed upon and analyzed. It should have as judges men whose minds are not centered on any one newspaper feature, but whose activities have had to do with community work and service. Display, emphasis and makeup of the paper showing these points are essential only to a degree. It might be that judges could ascertain actual results and values of such community service and make these rank high in the percentages.

In any event, where either of such competitions has been held more than once or twice, selection of judges to make the awards is important, for dissatisfaction and dissension are possible, no matter what the decisions may be. It is human nature for one to view one's own offspring as most perfect and commendable, and it is equally human to think that one who does not view it the same way is unable to see clearly the points of merit.

No prize is more valuable to the winner than that given for community service, for it spells the sum of one's efforts and carries with it considerable advertising value that will never be lost on the people of the community.

### Same Old Question Always With Us

During the past year we have had communications from probably twenty persons who have inquired about newspaper propositions, stating that they were in the market for a purchase or lease of "a good, paying newspaper."

This brings to mind the fact that sale and lease values of newspapers is the same question today that it has been for years. These correspondents have almost without exception failed to indicate just what sort of newspaper they hoped to purchase or lease, what amount of money they had to invest, or on what they would base their ideas of the value.

In the newspaper department of THE INLAND PRINTER for December, 1917, we find a well considered article by J. C. Morrison, of Minnesota, dealing with this question of values of newspaper plants and fields. Some months later the writer also treated this same question to the extent of a page or two of comment, and in the "Jayhawker Press" for April of this year we note a very able discussion of this same problem by Clyde H. Knox, of Kansas. It is being discussed also at press

meetings in every part of the country, and while the ideas run somewhat parallel, no standard of measurement of such values has yet been set up that will satisfy everybody.

Mr. Knox is inclined to say that a newspaper property is worth "whatever you can get for it." As a mathematical proposition he sets up eight rules of figuring that have been tried out. One is "the physical value plus two times the net profit per year"; another three times the net profit, and again the physical value plus the price paid for the subscriptions. Another theory contemplates a set price on subscriptions, as \$10 for each subscriber on a daily and \$5 for each subscriber on a weekly.

In 1917 Mr. Morrison presented the same idea of basing the value of a newspaper on its physical value plus the amount paid by all the subscribers. The present writer has long held to a somewhat elastic rule that the going physical value of a plant (a plant in full operation) plus twice the amount paid by subscribers, is a fair basis from which to start figuring. Another fair basis is the gross amount of business done by the newspaper and job department in a year, as applied to weekly fields, and the possible net profit as applied to dailies.

No man can accurately measure the possibilities of a newspaper field, but an experienced man who is a good observer may fairly calculate what a county field should yield, the service rendered by other papers, and the possibilities of increasing the gross business. Often personality enters into the calculation most emphatically. A man of unique personality or attainments may make a paper "go" where some careless man would run it to utter failure. We have in mind one such country newspaper — the best paper, it is claimed, in its state in a town of 1,300 people. This paper comes to us as an example of the highest type of beauty and excellence. Set in seven-point type, it has fourteen pages in the last issue, with every line set in its own shop. The advertising is all live and appealing, and the number of its advertisers is almost unbelievable. There are nearly fifty columns of display, much legal and official matter, and page after page of most excellent features and local matter. This paper has a paid-in-advance circulation of more than three thousand weekly, and it nets its owner a very comfortable income. But only one man in a million could do what this publisher is doing with that paper, in a town that is not the county seat. Basing the value of that newspaper on what business it is doing annually would prove disastrous to the ordinary purchaser, yet it is worth fully that under its present management.

A newspaper may be worth equal to the gross amount of business it does in a year, because, first, it must surely have the equipment to produce that much business; and, second, it must have the field to yield that much business.

We contend that the net profit is not a safe basis from which to start figuring the value of a weekly newspaper; possibly it is not a correct basis to figure either on a daily. Profit is very largely a matter of management — ability to cut corners, to buy supplies closely, obtain help cheaply, get the most work out of employees, take advantage of low rents, taxes, and so on. One man may naturally accomplish such economies as will show a large net profit, while the next man may not be able to show any profit on the same amount of gross business.

Well, you say, what is the decision? We would say the decision is with the experienced man who knows what he wants, how to size the field, compare the possibilities with the present business, calculate cost of improvements and then figure how much it will cost to produce the publication he has in mind. First, we would consider the physical value of the plant only in a general way. No mere invoice would appeal to us. Then we should like to see the subscription accounts, ascertain their number and how well paid up they are. We would multiply these good paying subscriptions by twice the amount they pay in a year, and, if the field seems to be there

to produce the amount of business necessary to make the proposition pay, we would compare the physical value thus obtained and the good will as represented by the subscriptions with the gross amount of business done in the previous year or for a number of years back, and then go to it.

#### A Good Country Correspondence System

One of the best examples of successful county newspapers is that of the Geneva (Neb.) *Signal*, published by Frank O. Edgecombe. Coming into possession of that newspaper some twenty-five years ago, without previous experience in the business, Mr. Edgecombe has applied unusual energy, thought and good management, coupled with long hours, to make the *Signal* always a leading weekly in its field. At least ten competitors in the newspaper field of his county have been absorbed by him and added to the *Signal*, until at this time there are no competitors in the city of Geneva and but a few in the county, which is only an average county of that great state. Mr. Edgecombe is quoted as stating some of his business practices as follows:

"We maintain a paid-in-advance circulation of 2,600 copies, the year 'round. It averages a little higher in the winter, a little less in the summer. We have a simple, effective system of checking circulation. If a subscriber's time expires Thursday, he gets his newspaper of that date, and if it expires the day before, he does not get it — at least not until he renews. We carry no dead weight."

"We cover our county completely. Adopting an advertising slogan, 'There Are Reasons,' we assumed that one of the reasons is a very complete correspondence system, which enables us to cover all sections of our county so that we make what we claim and we claim what we make, a county newspaper, and the only one that makes any attempt to cover the county.

"We have twenty-three agents. Of course, when you think of those figures, you must apply them to an agricultural community and not large agricultural institutions, as you would realize from the population.

"We pay those agents for the news service in cash from 2 cents an inch to \$8 a month, varying the payments in accordance with the service performed, and paying bonuses to those who are on the inch basis, if they deserve it. We have a very complete news service.

"About twenty-five to thirty per cent of our reading matter — varying, of course, according to circumstances — is correspondence sent in by our twenty-three agents. We compensate the agents further, some of them quite largely, by commissions on subscriptions and advertising and job printing. Some of them send in considerable and nearly all send subscriptions. We of course test out these problems in as nearly a scientific way as we know how. We have found that the better service we give in our local correspondence in any community, the more subscribers we gain and maintain and keep on our list in such locality.

"These are the main features of our plan. Of course, publishers who have attempted to maintain an absolutely spot-cash advance payment of subscriptions without any first of the month business or anything of that kind, will agree that subscribers want the paper or they wouldn't pay the money, \$2 a year. However, too few publishers are following this business practice.

"Back of a successful correspondence system must be careful editing. Elaboration is essential, as is the ability to sense the news value and put it in the lead. The editor must remember that country correspondence is also a town service. In fact, all his readers want it."

THE INLAND PRINTER would commend this brief and concise summing up of a successful correspondence system, coupled with the cash-in-advance subscription plan.

### Observations

The new postal rates will mean an increase in price of many of the daily and weekly newspapers of the country. Newspapers that go beyond the county of publication, especially beyond the first and second zones, must pay a considerable advance in postage. Subscribers far away are of no value to the advertisers in such papers, and as subscribers they are valuable to the newspaper only as they pay it a profit.

A bill recently before the Wisconsin legislature proposes to punish those guilty of lying in their advertising. Punishment is not to be meted out to the publisher of the newspaper or other medium carrying such deceptive advertising, but to the one who directly or indirectly causes the copy to be printed. It is pointed out that such a law will give to the publisher the opportunity to warn advertisers against making extravagant or unwarranted statements in their copy. The "truthful advertising law" is already in force in many states, put there through the influence and initiative of the "Better Business Bureau" of the Associated Advertising Clubs of the World. We have seldom heard of a prosecution under it anywhere, but possibly its influence is for good.

We are sorry to see some of the newspapers again printing that old chestnut about the newly married lady who kneads bread with her gloves on, followed by the comment that the editor also needs bread with his gloves on, and also with his pants on, and if subscribers don't pay up, etc., he will need bread without a thing on—and leaving the impression that the poor editor is an object of charity to be pitied. It is all wrong. If the editor needs bread there is a way to get it by work and brains and doing something to get it—not beseeching delinquent subscribers in an undignified and unethical way such as this old gag carries with it. Let us try to forget the past that made such business and editorials either cute or necessary for the collection of overdue accounts.

"Journalism Week" has become so associated with Missouri and the Columbia School of Journalism and with Dean Walter Williams, that mere mention of "Journalism Week" means to most people the great gathering of authors, writers, columnists, editors and newspaper publishers that annually occurs down at Columbia University in May. It was the usual great event and success this year, with many fine surprises and beautiful features contrived by Dean Williams.

## Review of Newspapers and Advertisements

By J. L. FRAZIER

K. L. KAMMAN, Oakland, California.—Advertisements as usual are particularly good. You employ the better type faces to excellent display advantage.

H. J. EBERHARDT, Chicago, Illinois.—The several Lyon & Healy advertisements are unusual and interesting, as well as attractive. Composed of only type and decoration they are remarkable for the fact that in each instance the two are consistent in technique of design and period.

*Lancaster New Era*, Lancaster, Pennsylvania.—The first page of the news section (February 9 issue) is mighty interesting in appearance and the layout of the headings is excellent. Printing, also, is good and the section devoted to the Home Beautiful Exposition contains some remarkably good display advertising.

*News-Advocate*, Price, Utah.—Except that words are often too widely spaced in the news headings, the first pages of the several issues sent us are quite satisfactory. The printing is good and the advertisements are well arranged and displayed. The only improvement we can suggest would involve the use of more pleasing type faces.

JOHN W. GROGHEGAN, Oroville, Washington.—Both the first pages from the *Gazette* are neatly made up, and the large headings are of good form and well arranged. The small heads, the black letter of the machine body type, are too small. We like the January 2 page better than that for January 9, in which there are more headings; there are just the right number in the former issue. Presswork is very good indeed.

*Boonville Herald*, Boonville, New York.—Your first page is excellent; there are good heads in pleasing variety and they are well placed. The printing is uneven and could be improved, but the advertisements are quite satisfactory. However, you can not imagine until you try it out what a vast improvement you can make in the paper, everything else as it is, by the simple expedient of pyramiding the advertisements on all pages.

*University District Herald*, Seattle, Washington.—The first page is snappy as a result of the large number of heads, and they are well arranged. Word-spacing in the headings, however, is very bad, often being entirely too wide. Although the print is very good, the best feature about the paper is the advertising display. Good type, skillful use of white space and emphasis intelligently applied make many of the advertisements decidedly high grade. Those in which the display is set in Cooper Black seem quite metropolitan.

*Palmerton Press*, Palmerton, Pennsylvania.—Pages from several issues demonstrate the care and intelligence exercised in producing your paper. The first page of the February 5 issue is unusually well arranged; if we could suggest anything that would insure improvement it would be the use of two or three fairly prominent heads in the bottom half of the page. All the display heads are above the center, and, although the greater weight should be there, the effect is better when there are some in the lower half of the page to balance. The use of heads in the lower part of the page makes the whole page interesting, whereas if they appear at the top only, the bottom half naturally looks bare and dull. Advertisements are unusually good and simple in arrangement. As a consequence and because of restraint in the number of points emphasized, they are effective. The printing is somewhat uneven, which indicates that the fountain is not properly adjusted.

*Yorkville Enquirer*, York, South Carolina.—The rule across the top of the logotype on the first page detracts from rather than adds to the appearance of the page. The printing is quite too pale and the ink is unevenly distributed. The first page makeup is not pleasing, for three reasons: The first line of the single column top head should be full; it is only when there are two or three lines in the main deck, set drop-line fashion, that they can—and should—be short of the column width. There should always be a heading

at the top of the last column, really the most important on the page. Despite the large size of the page, there are only the three headings along the top. Oh, yes, there are a number of the little linotyped headings down the page, but they are so small as to be hardly deserving of the name, scarcely standing out at all. Some of the advertisements are very good, but most of them are overbold and, in addition, too many display lines in them are set wholly in capitals.

N. E. HUMPHREY, Smithfield, North Carolina.—Since the display of most of the advertisements is in Cheltenham Bold we do not think you need new type nearly so boldy as do some papers, on many of which type of the vintage of '85 and '90 is the rule. Of course, all the display is not Cheltenham, so, when you feel like getting enough of it to display all the ads., go to it. For all-around work, jobs and advertisements, there's nothing in the way of type so versatile and useful as Caslon Old Style. You are really doing a fine job of newspaper publishing, considering, of course, the field, as judged by the volume of advertising, and the advertisements are simply arranged and effective in display. There should be subordinate decks for the headings in the lower part of the page as well as in those near the top. Why not pyramid the ads. on all pages?

HENRY BROWN, Wallace, Idaho.—Type is cheaper than time and if the demand for it is great when the volume of advertising is large, then, by all means, get more type. A shortage of type is a bad thing in another way, for if there's a lack of type of good design in the right size something not so good is used, or some shift in arrangement that is detrimental to the appearance of the advertisements is made, and the paper as a whole is made bad as a consequence. In fact, about the only serious fault to be found with the *Press-Times* is the use of many unrelated types, often, what is worse, in individual advertisements. The printing is somewhat pale, and we do not like either the thin borders or the heavy rule borders so frequently used. Considering the average size of the advertisements, we recommend three and four point rules only as borders, the latter for the larger ads. Half page and page advertisements may be given consistent treatment by the use of parallel or triple rules for borders. Two or three four-point rules make a sufficiently heavy border for a page advertisement, yet the effect is not so offensively black as when a solid one-piece rule, say twelve-point, is used.

PATCHOGUE ADVANCE, Patchogue, New York.—While the presswork on the copies you sent us is even and clean, it is just a bit too pale. The paper would look snappier if more ink were used, and the small type would be easier to read. Although not precisely symmetrical, the first page makeup is very good, the heads are well distributed and there is not an effect of congestion at any point. The headings on the first page are set in Cheltenham Bold condensed, upper and lower case, which we consider better than the conventional condensed block letter caps, usually employed for news headlines. However, most of the large display lines are too short; to look best lines in drop-line heads should be at least three-fourths, preferably four-fifths, the column width. We also like the fact that the advertisements on the "inside" pages are pyramided. While most of the advertisements are arranged along simple uninvolved lines and effectively displayed we do not at all like the condensed Cheltenham Bold in large masses of body matter, as we find it in several advertisements. There is also a tendency to letterspace lines of display too widely in some places, which does not look well. In almost every instance the line would have been perfectly satisfactory if shorter and centered, or there is some other way of placing it which would avoid the suggestion of its being too short if not letter-spaced. Judging from the size of the issues sent us, and the volume of advertising carried, we can appreciate how easily you can find business to support two issues a week, to which arrangement you changed April 1.

C. M. RICHARDS, Toledo, Iowa.—The *Chronicle-Democrat* is the best printed paper we have received this month; in fact, we do not see how the presswork could be improved upon. Just the right amount of ink, evenly distributed and impressed, makes the pages as clear as those of a book. Best of all, other features are consistent, the first page makeup being particularly pleasing and the headings excellent.

*Recorder Post*, Dickinson, North Dakota.—It is our opinion that the headings at the top of the page are set in too large type; in fact, the size of type is inconsistent with a one-column heading. Again, the heads are not well



First page of Mancelona (Mich.) *Herald*, a lively paper published in a small town. Attention is directed particularly to the variety of headings, which assists in avoiding monotony and, of course, suggests the relative importance of the different items.

distributed, particularly as regards size. We find most of the large ones bunched at the bottom of the page and at the top, and the small ones grouped closely together at another point, instead of arranging all of them in a balanced manner, large and small ones more or less intermingled. Advertisements are very satisfactory, and the printing is excellent.

*Akron News*, Akron, Colorado.—The first pages of the various issues sent us are interesting, but we think you overemphasize the importance of the news item over which you have placed the five-column head near the bottom of the first page in the January 1 issue. This head overbalances the page at the bottom. The heading across the top of the page, "Fourteen-Year-Old Youth Victim of Rabbit Drive," is justified. The paper is lively in an editorial way, and this rather too sensational tendency in makeup is doubtless the result of editorial enthusiasm. Regardless of the size of headings you should endeavor to arrange them in orderly and symmetrical manner. Presswork is uniformly good on all issues and the advertisements are unusually well arranged and displayed.

*Weekly Standard-Herald*, Warrensburg, Missouri.—In spite of the good impression created by the clean and even printing, your first page is weak as a result of the fact that there is only one head deserving of the name on the entire page. So far as the general effect is concerned—and of the other headings standing out enough to catch the eye—the rest of the page might just as well be straight matter. Consider the two first pages reproduced in connection with this department in comparison with one of your own, and you'll readily appreciate how dull and uninteresting yours is. The advertisements are unusually good, so if you will give a little more attention to the makeup of the first page you can reasonably expect your paper to rate with the best of those published in towns of the same size as Warrensburg.

*The Review*, Ridgefield Park, New Jersey.—Except for the fact that there ought to be three or four heads of the same size as those below the boxed items in the lower part of the first page of your March 13 issue, the first page is exceptionally well arranged and quite lively in appearance. The print is uneven, however, heavy at the top and light at the bottom, and, with the heavy type at the top, the bad effect of this uneven color is magnified. Advertisements generally are quite satisfactory, but you should avoid as much as possible the use of all-cap. lines in the display of advertisements; the use of lower case

for body matter should be invariable. There is not a lower-case letter in the entire advertisement of the People's Loan Association except in the two words at the bottom set in italics. Really, don't you think the advertisement is quite displeasing? Don't you also get the suggestion that it is hard to read?

*Pismo Beach Bulletin*, Pismo Beach, California.—It seems that when the copy was written no thought was given the possible appearance of the headings for the first page. If they were written according to a pattern, the form would be more pleasing and you would avoid the wide spacing between words that is so unsightly in the heads as set. As a general rule, the advertisements are overdisplayed; that is, too many points are emphasized. The effect of this is aggravated by the use of several styles of type in a single advertisement. The advertisements, as a rule, are crowded. On top of all this, the advertisements are not uniformly distributed through the paper, one page will be practically full and another will have space for the accommodation of more than it has. On the whole, there is not sufficient reading matter to balance the volume of advertising. The rule is half news, half advertisements, or as near to this proportion as it is possible to make it.

C. W. GODDARD, Mancelona, Michigan.—You have consistently made up the first page in an attractive and interesting manner. It is, as you state, a good idea to have each line of a news heading express a complete thought; that is, have related words on the same line. Of course, this is not always possible, but it is more often possible than one would at first think, as you have demonstrated. The printing is also excellent. Advertisements, as far as arrangement is concerned, are also good, but they are not so pleasing as they would be if you used only one style of type and an attractive one. We suggest more care in the writing of headings, so that the two or three major lines will be the same, or nearly the same, length. We are showing one of your first pages herewith. For the benefit of readers let us state the population of Mancelona is only 1,214, and the *Herald* is a paper of but four "homeprint" pages.

*Belle Vue Leader*, Bellevue, Iowa.—Congratulations upon the growth of business which permits you to go to "all-home print." Take just a little more care in the printing and in writing copy for the larger hand-set lines of the news headings and you will have a mighty fine paper. Lines of drop heads should be four-fifths as long as the column is wide; in the issue you sent us we find some of them not more than half full, others almost full; sometimes



Handsome first page of Toledo (Iowa) *Chronicle-Democrat*; all features considered, the most attractive paper we've considered this month.

one of the two lines will be very short and the other very long. Regardless of their length, the two lines should be uniform. If you should make a pattern heading and, when writing the copy for heads, arrange to have the proper number of letters in the lines you will be surprised what a difference it will make. In the interest of legibility, we should also like to see the second decks, which are set in bold-face machine caps, set in lower case. In order to get the right weight in the heads with the change to lower case, it will be necessary to use type for this secondary deck one size larger than the caps now in use. In arrangement and display the advertisements are fairly good, but when the body of an advertisement is set wholly in large sizes of italic, or in roman caps., the matter can not be as readable as it should be. Again, the frequent use of six-point rule for border should be avoided, it being too strong. While not always pyramided the advertisements are as a rule well placed.

## MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

### Slugs Exhibit Several Faults

We have received several slugs which were sent for examination, but have no letter explaining what was desired.

*Answer.*—We find that the left-hand knife needs to be set a trifle to the right in order that the smooth surface of the slug near the face will be trimmed properly. We also note that the right-hand character of each slug is formed imperfectly. This latter trouble can be corrected by raising the right end of the pot about one-half turn of the screw in the top of the right pot leg. First loosen the front and bottom adjusting screws, then turn down half turn on the top screw. This operation should cause the right-hand jet of mouthpiece to come inside the mold cell. At present only part of the jet is open, which is the cause of the bad face on the slug. The bottom of the slug is smooth, which may be due to a warped mold or imperfect lockup of the mouthpiece from some other cause. Make an ink test and see what is the cause.

### Be Sure You're Right, Then Go Ahead

A Canadian publisher writes: "During the years as an enthusiastic reader of your magazine I have derived hundred-fold benefits. Now I wish your advice on the function of the distributor gear guard as applied to a Model L. Having had considerable trouble with matrices dropping, I have done a lot of observing and have done the following: (1) Cleaned distributor screws and bar thoroughly with gasoline; (2) adjusted the magazine sidewise so that lower-case 'e' just gets in the partitions; (3) straightened all partitions, so they rest lightly against stopping lever; (4) adjusted magazine for height, also channel entrances, but the matrices ran O. K. for only about an hour; (5) I repeated this procedure, making everything O. K., and they ran for an hour and a half. By this time another operator told me to remove the distributor gear guard, which I did, and the machine ran O. K. I should like to know whether I did right, whether the gear guard was the trouble or whether the trouble was remedied before I removed the gear guard?"

*Answer.*—We wrote our correspondent as follows: The purpose of the guard is to cause the front upper lug of the matrix to be deflected outside the radius of the lower distributor screw, so that when the matrices are distributing they will not be caught in the thread of the lower screw. If you desire to apply the guard again, have a dash matrix about an inch from the right end of the distributor bar, and another one about an inch from the left end of the bar. Attach the guard to the bar screws and bring up the nuts to a light bearing. Observe how near the guard is to the front edge of the two matrices. Also note that the guard is high enough so that you can draw a sheet of paper between the distributor screw and the guard without binding the screw. The guard should be about  $\frac{1}{64}$  inch away from the front edge of the matrices. The cleaning of the screws with gasoline should be a weekly operation. You had no reason for adjusting the magazine sidewise.

Once it is adjusted, there is nothing in the working of the machine that will cause it to change its position. The straightening of the channel entrance guides will be necessary if they become deflected. However, in the event that they become bent you should find the cause of the bending and correct it. You should test the machine with a spirit level. Place the level on the round rod just above the back distributor screw. The air bubble in the glass should show a trifle to the left of the center line as you examine it. This makes that side of the machine a trifle higher than the opposite side. We do not believe the screw guard could cause the trouble, if it is in its proper position. After several weeks had elapsed our correspondent wrote: "Thanks for your letter. I followed your instructions implicitly and have had no further trouble with the distribution of matrices."

### How to Avoid Squirts

E. Norman Johnson, Cle Elum, Washington, writes as follows: I notice in a recent issue the query of an operator regarding trouble with back squirts on his machine. As I had this trouble for many weeks when I took charge of the machine I am now working on, my experience may help others. For a long time I had a squirt with almost every line, which, after a slight accumulation, would have to be cleaned off. I tried changing both metal and mouthpiece temperatures; dressed my mouthpiece down, cleaned my mold disk, but only temporary relief was gained—an hour or two at a time. I finally took off the old mouthpiece and replaced it with a new one which I just assured myself was true, but after a week or two I still had occasional trouble. Now, using a fine oilstone, I clean the accumulation of metal, dross, etc., that adheres to the mouthpiece. I clean and polish the back of my disk frequently, apply a light coat of tallow, or candle grease, and change my mouthpiece temperature for each size of slug, the heat of my metal for large slugs, casting borders, etc., and the trouble has been entirely eliminated. I would therefore suggest this for any one having the same difficulty. I believe a very common form of neglect is that of failing to keep the backs of molds and liners clean. Some authorities suggest doing this daily, which is likely an excellent practice."

### A Welded Casting Causes Trouble

An operator describes a trouble which arose after a broken elevator slide was welded. The line entering the elevator jaws caught, due to the front plate of delivery channel not aligning on inner face with the corresponding face of the adjusting bar of the first elevator front jaw.

*Answer.*—Our opinion is that the face of the adjusting bar in the front jaw stands back too far, due to the welding. This seemingly slight distortion of the elevator slide evidently has caused the trouble. Examine the adjusting face in relation to the inner face of the front plate of the delivery channel. If the right edge of the adjusting bar stands slightly back of the

corresponding face of the front plate, measure distance between the front and the back plates of the delivery channel. If there is ample space, you may place a shim of cardboard between the left end of the front plate and the delivery channel to which it is attached. This shim must not diminish the space between the front and the back plates so as to interfere with the free passage of the line to the elevator jaws. If the space between the front and the back plates of the delivery slide can not be further diminished without binding the passing line, then you may bevel the inner face of the front jaw adjusting plate a trifle more on the right end. This will remove the offset of the edge which was binding the front side of the body of the matrices as they enter the elevator jaws.

#### Do Not Back the Cams

An operator writes: "Several times when a line caught while entering the jaws of the first elevator I backed the cams and the line delivery became detached from its lever. I should like to know why it acts that way. Is the flat spring too weak?"

*Answer.*—It was not necessary to back the cams at all. All you had to do when the line caught was to push back the starting and stopping lever and push the delivery slide gently toward the right. If gentle pushing did not avail, and the line failed to move, pressing up and down lightly on the first elevator slide should suffice. This latter action is intended to bring in alignment the grooves of the elevator with those of the delivery channel. This course is due to the change of position of the elevator jaws in relation to the delivery channel, for it occasionally happens that the lower eyebolt spring slips out of its notch in the lower bushing of the lever link and then the link gradually turns toward the left. The turning of the link finally results in the misalignment of the grooves of the delivery channel and elevator jaws. The catching of a line of matrices while crossing the joint usually results. An operator who has a keen ear for abnormal sounds will often discover the approaching trouble, being warned by the scraping noise as the line enters the elevator jaws. Readjusting the link corrects the alignment. To avoid trouble, use this rule as a guide: Do not back the cams while a line is across the joint between the first elevator jaws and the delivery channel, or the intermediate channel. Either move the line into the jaws or entirely out of the jaws, as the condition warrants. In no case should the cams be operated forward or backward with a line caught in the position mentioned.

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#### A WOMAN SPEAKS

Some jokes are not altogether jokes. For instance, that one about the old lady who felt sure that a certain patent medicine was good "because the advertisements spoke so well of it." She merely acknowledged an influence that sways us all.

A suburban woman lately expressed the same idea. Yet, as she shaped it, no joke existed.

"When a canvasser comes to my front porch," she said, "with, for instance, a vacuum cleaner, suppose it is one not advertised. 'This is the So-and-so cleaner,' he says, and begins to talk. But if I never heard of it before, all its reputation has to be built up then and there by him."

"The machine seems as much of a stranger as the canvasser is. I have never heard its name. I don't know but that it may be some fly-by-night contraption just out. There may have been but a dozen of them made altogether, for all I know, and maybe they are 'trying it on a dog' by selling a few around the suburbs! Anyway I look at it, I am not possessed in favor of these unknown machines."

"Of course, I know very well that any advertising I see is bought and paid for by the people that make a machine. But isn't it common sense that, even so, there is money and responsibility behind the company, if it can advertise?

"Then again, if I see advertising of an article and have a few days or weeks to think it over and let it sink in, when the canvasser comes my mind is prepared. The whole proposition doesn't have to be thought out on the spot. I have had time to make up my mind that certain points about the machine are good and that I shall not feel like disputing with the agent about them."

"I do not know how other women feel, but I certainly am doubtful nowadays when something totally unadvertised is offered to me. An advertised thing, I know, can't be a rank fraud—except perhaps fake oil stocks or bogus bonds. The mere fact that a cleaner or a mop or hosiery or anything else has been carefully advertised beforehand shows that the people are not afraid to give us a chance to check up on them before the salesman comes around."

Sensible enough, and logical. But not very different from the old lady's feeling about the patent medicine.

In a large city in Indiana it was proposed to canvass the community for a household device for purifying drinking water, costing about \$15 installed. It was a new article, totally unknown to the residents, even by reputation.

In half the district, as an experiment, the canvasser came without previous notice or advertising of any kind. Hours were chosen when both the man and the wife would be home. The plan was to explain the machine and get an order at one and the same call.

In the other half of the district, which was like the first in character of homes and means, a letter and a booklet were mailed two days ahead of the canvasser's call, with the request that man and wife study these promptly. Here was a case where the advertising closely preceded the call, and merely told what the canvasser would have told anyhow. But it supported him with the prestige and authority of print, gave an indication of the responsibility and respectability both of the company and himself, and allowed two days for reflection and discussion.

The second method produced five times the number of orders that the first did. The test was decisive.

Another vindication for the old lady!—*Vision, of the Biddle-Paret Press, Philadelphia.*

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#### SUCCESS SAYINGS

By GEORGE W. TUTTLE

The printer who is soon out of patience is soon out a customer.

Printing is like courting; a man must condense on the job in order to win out.

Moderation in all things leaves a printer more time to woo success.

No printer needs to say, "Now I am doing this for your benefit," unless the customer is as blind as the fish of Mammoth Cave.

Success is no miracle; it is simply the natural result of unnatural patience, perseverance, taste and understanding of human nature.

Short cuts to success are often only will-o'-the-wisps to land us in the mire of insolvency.

To say that a printer deserves success is to infer that he has been paving the customer-road with the paving stones of tact, courtesy and golden-rule treatment.

Success seldom hastens. She says, "Why should I mend my gait before you mend your ways?"

The big three of success: hope, longing, work—and the last of the three is a skyscraper!

Wealth does not always indicate success. For instance, underhanded methods may land a big job, but will they not make a man a Jonah, to be swallowed by some whale of business, later on?

## BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

### **Linotype Instruction Book**

By John R. Rogers

**L**IT is a decidedly valuable addition to the literature of the composing machine that the Mergenthaler Linotype Company presents in this book. John R. Rogers, the consulting engineer of the company, is the author or compiler, ably assisted by E. A. Sytz, assistant works manager, and R. M. Bedell, for many years foreman of the assembly department and afterwards master mechanic. "The technical knowledge born of the long experience of these gentlemen has been of great value in preparing this work," Mr. Rogers says in acknowledging their assistance.

"This book is full of troubles so that troubles may never occur. . . . Cause, effect and remedy are given in full detail," says the Mergenthaler Linotype Company in its foreword. In other words, the book is intended as a help to make a fool-proof machine of the linotype—to be so explicit in its teachings that the novice as well as the expert will know what to do in a pinch.

We can not help but feel that in many respects the book is written over the heads of those for whom it is intended. With all due respect for Mr. Rogers and admiration for his contributions in the development of the linotype, he is primarily an engineer with an engineer's point of view, while by far the great majority of the operators manipulating the keys from day to day and struggling to keep the machines entrusted to their care in working order are typesetters plain and simple, with little or no mechanical skill outside of what necessity has forced upon them. To expect of them an understanding of engineering language and engineering principles would not be fair.

If the author of the book had been a practical operator instead of an engineer he undoubtedly would have covered many things that come up in the operator's daily struggle which are now overlooked. The book meets all requirements if it is meant solely for the full-fledged machinist; but there are hundreds of questioning operators to each one of these full-fledged machinists, and they need all the instruction they can get.

The secret of successful operation of the Model 9 is clean distributor boxes. Unless these boxes are kept clean constantly the machine will not work. Suppose an operator having worked solely on Models 1, 5 and 8 should be hired to take care of a Model 9

machine, what information on this important subject can he get from the "Linotype Instruction Book"? This is an essential matter for the operator left to his own resources. We believe the instruction book should have covered this point.

Quite a number of low molds for casting low slugs are now in use. If an operator not accustomed to such molds should happen to get on a machine where the low

### **Other Books Received**

*The Papers of the Bibliographical Society of America, Volume XVII, Part 2; Sixteenth century books.* The University of Chicago Press.

*Maine Forts.* By Henry E. Dunnack. Charles E. Nash & Son, Augusta, Maine. *Portrait of a Publisher,* and the first hundred years of the House of Appleton. By Grant Overton. D. Appleton & Co., New York.

*The Master Printers' Annual and Typographical Year Book.* Edited by R. A. Austen-Leigh and Gerard T. Meynell. Spottiswoode, Ballantyne & Co., Limited, London.

*The Authors' Book.* Notes for the guidance of authors in dealing with publishers. The Macmillan Company, New York.

mold is used, he is likely to mistake it for the regular mold. Result, a "squirt," covering the front of the machine. We know it has been done. The book is silent on this point also.

In describing the Model 14 the book says: "This is substantially a Model 8 three-magazine linotype, with the addition of an auxiliary magazine of twenty-eight channels located to the right of the main magazine." The task of removing and replacing the magazines is the stunner for the novice in this case. The book contains detailed information for this task for the Model 8 but nothing for the Model 14. As the Model 14, when it came on the market, had a frame different from that of the Model 8, it would have improved the value of the book if it had also given instruction in removing the magazines on the Model 14.

Describing Model 25 the book says: "There is a double distributor similar to that used in the Model 16." We have hunted in vain for any description of Model 16.

We call attention to these points in the hope that they will be corrected in future editions. The main consideration in publishing a book of this kind should be the operator-machinist who is left to his own

resources. The machinist or the operator constantly watched by a machinist is of less concern. Therefore, the book should be edited in such a way that the struggling operator-machinist could go to it with confidence, as the Hindoo to his Koran.

The book contains a wealth of valuable information, with illustrations of the most important parts of the machine. It sells at \$2.50 a copy, and is easily worth twice the price.

**LINOTYPE INSTRUCTION BOOK**, by John R. Rogers. 232 pages and index; illustrated; bound in cloth. Mergenthaler Linotype Company, New York.

### **The Earhart Color Plan**

After fifty years of active life given to a study of color pigment, as printer and painter, John F. Earhart has now favored us with the results of his researches in what he calls his "Color Plan." It is a compact case 11 3/4 by 7 1/4 inches containing eight cards of all colors, which seen through masks in gold, white, gray and black give thirty-two combinations in two and three colors.

A most valuable feature is an arrangement of the solar spectrum colors in a circle. This must have required fifty separate printings. The spectrum colors shown are violet, blue, blue-green, green, yellow, orange, red and purple. Complementary colors appear directly opposite each other. Each one of the spectrum colors is accompanied with five of its lighter and darker hues. To put this color circle into practical use by the printer, there are five masks accompanying it. These masks turn on a pivot and point out through openings all the possible two and three color combinations required. The explanation that goes with the plan runs to several thousand words and gives in brief form all that the printer, artist, decorator, or any user of color, needs to know to apply the plan in his special work. If a printer, for instance, has to use a certain hue of paper this plan will tell him the colored inks that will go well with it. Or, if he is obliged to use a certain color ink for type or borders it will tell him at once pleasing hues to be used for the other inks.

Accompanying the plan there is an article on "Harmony of Colors," which gives in concise form what Mr. Earhart has discovered in a half century of research in the application of colors. He has found that there are seven important elements of contrast, most of which enter into every work of art, and he has divided these elements

into the following: Contrast of hue, contrast of chroma, contrast of tone, contrast of form, contrast of area, contrast of pattern and contrast of direction of line.

In his introduction Mr. Earhart tells us there should be no hard and fast rules in securing harmony in colors: "The only excuse for making sounds upon a musical instrument is the desire to combine these sounds into harmonious groups. So it is with color. The only good reason for using color at all is the harmony reason—that is, we should strive to obtain harmonious effects in color arrangements and not mere technical results. This being true, then, any rules which may be designed to accomplish that end should be simple and free from any useless matter that may interfere with a quick understanding by the reader.

"Harmony as applied to color is a flexible thing—something that appeals to the feeling and not merely to the physical eye. Color is the spirit of light—an illusion, and not a material fact; and of all the beautiful things in nature, it is the most subtly elusive. Its quality depends to a great extent upon its surroundings, and upon the conditions under which it is seen; so that any rules which may be formulated for the purpose of obtaining color harmonies must be flexible to meet the ever-changing appearance of color itself."

Just as Mr. Earhart's book "The Color Printer" advanced in price until it now brings \$30 to \$50 so will this color plan, for the edition is necessarily limited on account of the fifty printings required in it. At present it can be obtained through The Inland Printer Company for \$12.50.

S. H. HORGAN.

#### Linoleum Block Printing

By Charles W. Smith

Linoleum block printing is more and more coming into vogue where odd or quaint designs are desired. It is a comparatively easy method, and the effect is almost always satisfactory. Mr. Smith says that "linoleum block printing is a modern form of wood block printing." Although opinions may differ on this, the linoleum block artistically cut has many characteristics of the wood block of earlier times. In his little book Mr. Smith describes the preparing of the design, cutting the block, printing the design, what materials to use, and illustrates the effects obtained. The book is beautifully printed on Georgian deckle-edged laid stock. It is bound with hard covers with canvas back.

LINOEUM BLOCK PRINTING. By Charles W. Smith. Charles W. Smith Press, Incorporated, Waynesboro, Virginia. \$3.

#### The Art Spirit

By Robert Henri

This is a compilation by Marjery Ryerson of the sayings and writings of Robert Henri. His observations are wise, profound, and witty; helping to a better understanding of art and a better understanding of life. A book for students, teachers, artists, and for the great world that would find life richer through an intimacy with art.

THE ART SPIRIT. By Robert Henri. 282 pages, 5 by 8, cloth covers. Lippincott Company, Philadelphia.

#### The Study of Color

By Michel Jacobs

The author is the director of the Metropolitan Art School of New York. His book teaches an appreciation of color and the practical applications of color combinations, by a series of carefully graded lessons and exercises. These lessons and exercises have been tested by actual practice in the Metro-

politan Art School, and may, therefore, be said to be appropriate for artists, illustrators, decorators and students as a reference book. More than one-half of the book is devoted to color-mixing charts. The book is bound in an art cloth with gold lettering on the front and backbone.

THE STUDY OF COLOR. By Michel Jacobs. D. Van Nostrand Company, 8 Warren Street, New York. \$3.

### Some Reviews of Foreign Books

By N. J. WERNER

#### What the Printer Should Know About Inks and Presswork

By L. Jacob and E. Honold

FROM *Papyrus* (30 rue Jacob, Paris, 6me Arr.) we have received a copy of a handbook entitled "Ce Que l'Imprimeur Doit Savoir des Encres et du Tirage," which we have translated in the heading of this review. It is published at Neuchatel, Switzerland, by its authors, for whom *Papyrus* is agent. Its 108 pages, comprising ten chapters, cover the subjects treated in a very comprehensive manner and make the volume commendable to such of our pressmen readers who have a command of the French language.

#### Some Typographical Monographs

To mark the twenty-fifth anniversary of Dr. Oscar Jolles's connection—not as physician, most likely Doctor of Typography—with the H. Berthold Typefoundry, of Berlin, two noteworthy literary works were published early this year and dedicated to him, one by Heinrich Schwarz and the other by the typefoundry. Both are in large quarto form, one printed on a grayish tinted deckled-edge stock and the other on a mat-surfaced plate paper, naturally with generous margins. Both are biographies. One is of Johann Friedrich Unger, an artist, type designer, punch cutter and printer, who died in 1804, and who, during his time, had a large influence on German typography. The text is printed from type cast from the original matrices of some of Unger's faces, which, as here used, cause one to accord a very high respect to their originator. The copy we have received is No. 45 of a limited edition.

The other volume treats of Karl Christoph Traugott Tauchnitz, a famous typographer of Germany, who was born October 29, 1761, and died January 14, 1836. At the age of thirty-six he started his own printing office, to which in 1800 he added a typefoundry. In his youth he had served some time with Unger, so he had some knowledge of type production to begin with. He carried both printing and typefounding to such a high point as to keep his name forever foremost in the annals of both arts. In this monograph are presented pages showing specimens of type faces and borders produced in his foundry, which to the type connoisseur are most interesting. They include Hebrew, Greek, Arabian, Syriac and Manchu fonts. Even one of Tauchnitz's price lists of type is included. The edition of this work was limited to 650 copies, of which the one allocated to us carries the number 224.

#### The Book Chamber of Barcelona

A handsomely gotten up volume of 134 pages, printed on antique paper, presents the annual report for 1923 of the activities of the above organization, to which are appended documents pertaining to various undertakings fostered by it. It was printed by the Tipografia La Académica Enrique Granados, Barcelona.

#### Illumination of Offices and Machines

From Gabriel Delmas, honorary president of the Union des Maitres Imprimeurs de France, who is at the head of a large printing establishment at Bordeaux, comes a report, under the title "Eclairage des Ateliers et des Machines," of the recommendations made by a committee of the Alliance d'Hygiène Sociale of Girondin, which was appointed to study the subject of light for offices and machines.

#### German Typography

Whoever desires "a line on" book art as it is at present practiced in Germany will do well to secure a copy of the *Archiv für Buchgewerbe*, Volume 61, Number 1, published by the Deutscher Buchgewerbe-Verein, at Leipsic. This is a special issue, under the subtitle of "*Führer der Deutschen Buchkunst*" ("Leaders of German Book Art"), of quarto size and over half an inch thick. Its contents, in various faces of type and various treatments of them, are enriched by a large number of illustrations and inserts, some done in colors. Leading articles are on "The Book Art of the Present," "Variations in Type Design," "About the Love of Fine Books," "The Architecture of the Book," "About Books and Fine Things," "Bookbinding in the Year 1923," "The Latest Developments in the Printing Ink Industry" and "A Bibliophilic Survey." A number of typefoundries have contributed specimens showing new faces. Fine paper and generous margins add to the charms of the volume, the printing of which was done in the office of the noted Breitkopf & Härtel house at Leipsic. In addition to the regular edition, one printed on tubular paper and bound in half-parchment was issued in 350 numbered copies.

Just after writing this review another issue (Vol. 61, No. 2) of the *Archiv* reaches us. This number is devoted to the Book Fair at Leipsic, which was held from August 31 to September 6. Though not so thick as the preceding number, it contains much interesting matter pertaining to typographic matters aside from the fair. Text and illustrations combine to make of it an alluring example of choice graphic work.

## EDITORIAL

AT LAST the lowly penny postal card has come into its own. With the increased costs of postage many advertisers are finding that they can utilize the postal for short messages. While it has its limitations it also has its possibilities. Undoubtedly it will become more popular.

IN OUR ISSUES for April and May appeared the first two of a series of articles dealing with the selling of printing. These articles are written by a practical printer-salesman, Linn D. MacDonnold, who is with the Norman T. A. Munder Company, of Baltimore, and is up against the actual game of trailing the elusive order. We present these articles knowing they will be of interest to our readers, and in the hope they may be of some help to those who face the difficult problem of persuading the purchasing agent to part with an order.

"THE supreme test of the successful composing-room administrator is his ability to keep non-productive time down to a minimum. This statement is made with a full recognition of the fact that the quality of work turned out by different composing-room staffs varies in excellence." Thus reads the opening paragraph in a leaflet sent out by what we in this country would call a "trade-composition house" located in Australia. It is well known that non-productive time eats up profits. While it can not be eliminated entirely, nevertheless constant watch should be kept to see that it is reduced to the lowest point possible.

WE HAVE RECEIVED several notices regarding the international exposition of modern decorative and industrial art, to be held in Paris this year. A commission has been appointed by the Secretary of Commerce of the United States to visit and report upon the exposition. In studying over the outline of the scope of the exhibits we were somewhat surprised to find no place given to printing. Probably we do not understand the purpose of this event. From the outline given we notice that the exhibits are divided into four groups: (1) Architecture; (2) furniture; (3) wearing apparel; (4) theatrical, street and garden architecture and decoration. Under Group 2, furniture, we find "Class 14, paper industry," and "Class 15, book industry." Possibly these are supposed to cover the printing industry. We do not know. It does seem peculiar to us, though, to find that in an exposition of modern decorative and industrial art, supposedly international in scope, an industry of such vast importance as printing, bringing into use, as it does, the highest type of art, is not given a more prominent place.

UNDoubtedly many of our readers have felt at times that they would like to give expression to ideas, opinions or views on many topics pertaining to the various phases of the printing business, and have wished that a suitable medium were available through which they could set forth the thoughts that come to them. It was with a view to providing just such a medium that THE INLAND PRINTER some time ago started the correspondence department, now called the Open Forum. An interchange of views, opinions and experiences brings out new ideas of benefit to all; such an exchange increases and expands our own fund of knowledge. We hope our readers will take advantage of this section. It is open to frank discussion of any topic of interest to the printing industry; nothing is barred save personalities and sophistries.

IT IS a good thing for the printing industry that we have such an organization as the American Institute of Graphic Arts. The Institute has done splendid work, and has had a great influence in raising the standards of printing as well as in creating greater respect for the industry. Membership in the Institute is a recognition of special service to, or attainments in, the graphic arts. This is bound to have an uplifting influence, because membership means something and is worth striving for. The exhibits fostered by the Institute have been the means of creating higher ideals, and it is to be hoped the work will continue and its influence become more widespread. There is one point, however, that we believe should be made clear. For instance, we have been asked several times on what basis selections are made for the exhibitions, particular reference being made to the present exhibit of the "Fifty Books of 1925," which opened on May 14. Some are asking, "How can the fifty best books of 1925 be selected and put on exhibition so early in the year?" We hope the proper authorities will come to our rescue so we can pass on the information.

A POSTAL CARD advertisement recently received from a printing house contains a message from which many other printers might derive a suggestion. The substance of it is contained in the following: "What we are trying to convey is that we have certain specialized knowledge that can be used in any business — the knowledge of printing — of type, cuts, paper, ink, presswork, folding, binding. Why, even a typesetter has to serve five years before he becomes a full-fledged journeyman! To become proficient in other parts of printing takes many years besides. We have bought this proficiency with time and money. It is here at your service on call." This message presents a

thought that should be stressed when dealing with the customer who plays that old game of trying to beat down prices. The printer does have *certain specialized knowledge*, and he is entitled to adequate compensation for the time and effort put into acquiring that knowledge. He can get that compensation if he is firm and insists on it. We believe the message quoted might have been more effective if it had included "To that specialized knowledge is added the knowledge of how printing can be used to increase your business." This is becoming more and more essential to the successful building up of a printing business, and it is important that printers give this phase of their business more careful study.

#### A Brighter Outlook

It can not help but be a source of encouragement to notice the rapidly increasing interest and the enlightened attitude that is being taken by thinking people everywhere in connection with the perplexing subject of industrial relations. While the long-looked-for millennium undoubtedly is still in the distant future, it is evident that a new day is dawning and we are making steady progress toward a solution of the vexing problem with which industry has been confronted for some time past.

It is a rather significant fact that in the book, "Personnel Management — Principles, Practices, and Point of View," by Walter Dill Scott and Robert C. Clothier (A. W. Shaw Company, Chicago, 1925), eleven pages at the back are devoted to a bibliography in which are listed a large number of books, magazine articles and bulletins dealing with various phases of industrial relationship, practically all of them published in the past ten years, the majority in the past three or four years. The human element is kept in the forefront, and it is being more fully recognized that the human element is the one big outstanding element in industrial relations. Coöperation, coördination of effort, on the part of all factions in industry is the essential factor in progress.

Still further evidence of progress in this field is presented in the increasing attention that is being given to industrial welfare work and the increased consideration for the health of workers. On this phase of the problem a bulletin from the National Industrial Conference Board states: "That American industry leads the world in protecting the health of its workers is evident from the great forward strides made in this field by industrial establishments in the United States, as reflected in a survey of the cost of health service in industry that is now being made by the National Industrial Conference Board. According to investigations, so far as completed, on the average about sixteen per cent more money per employee is now being spent by industry on medical supervision than four years ago, when a similar survey was made by the board.

"Industry values the health of its workers. Talk to a man who has been in the army, and he will tell you that at no time in his life was his general health more scrupulously looked after than while he was in service. Likewise, employers are concerned over the well-being of their employees to a degree where it seems that in an up-to-date industrial plant the worker's physical well-being is often better protected than in his home or wherever he may spend his leisure time."

The bulletin goes on to show the value of the physical examinations that are given in many industrial establishments, bringing out, as they do, minor ailments that can be corrected as well as chronic defects that, properly treated, can be arrested or cured. The results have proved greatly to the benefit of the worker, just as much so as to the industrial institution by which he is employed. Many times a man holding a situation under a physical handicap has been transferred to some other position in which his physical defect will not hinder his progress. Thus he is not thrown out of a job and is saved the worry that would be caused thereby.

The investigations made by the board indicate increasing thoroughness in this work, as well as the extension of it into many other matters affecting the welfare of employees. We view this growing interest in these important subjects as leading in the right direction, toward eliminating much of the friction that has existed, and creating greater harmony in the industrial field.

#### The Lithographers' Technical Foundation

Through the department devoted to offset lithography in recent issues of this journal, considerable space has been given to the lithographers' campaign to provide an endowment fund to carry on the work of the Lithographic Technical Foundation, Incorporated, the purpose of which is to correlate research and coöperative education for the benefit of the industry. The research activities of the foundation will be directed to basic problems of general concern in the industry and results will be published as justified. This is a great step forward in that field, and we feel that the lithographers are to be commended for the thorough manner in which they have arranged their plans and are now carrying on the work.

The sum of \$600,000 is being raised, the income from which is to be used to carry on the research work under the proper direction, and also to maintain the services of an educational expert. There is a wide field for effort in this direction. In research alone there is no doubt that the money invested will be returned many times over through the savings that will be effected by the solving of problems that so far have seemed impossible of solution, and through eliminating many difficulties that have been and are being experienced. And there can be no question about the value of the educational work, especially in view of the method proposed: part time in the shop and part in the school room, always under capable guidance.

There is only one part of the whole scheme that we regret: Why could not some plan be evolved whereby the lithographic and the typographic branches of the printing industry could work together in this important undertaking? Many of the problems affecting one likewise affect the other, and many of those operating lithographic plants also have typographic equipment. Surely the typographic printers encounter numerous problems that an efficient research laboratory could help to overcome. If the two branches could combine and carry on the research together, the benefits would be greater.

Then as regards the educational director: We understand that efforts are being made to secure the services of Dr. Layton S. Hawkins. If this is true, we most certainly congratulate the lithographers on their choice, but

it is to be regretted that the typographic branch is losing the services of a man who should carry on and increase the effectiveness of the work he has already done through the educational department of the U. T. A.

It seems to us that the interests of the two branches are so closely linked together, both being parts of the great printing and allied industries, that there should be some way possible for both to coöperate, at least so far as the research feature is concerned.

#### Wanted: A Sane Postal Law

The new postal law has failed in practice; even more so than its enemies predicted in its embryo stages. It is not bringing in the revenue expected, and it is disturbing business to an alarming extent by its numerous kinks. We have attended two meetings in Chicago where the new postal law was the topic. At these meetings it was condemned as impracticable, full of holes, and a fit subject for the proverbial Philadelphia lawyer. In this respect it compares with the first sample of the income tax law. Again Congress has foisted an incongruous law on an overpatient people.

We need a sane postal law. We need a postal law that will help the business of the country instead of hinder it. How is this to be brought about? Not by decreasing the revenues of the postal department; this would probably be more disastrous than present conditions; such an alternative, therefore, must be considered out of the question. A simplification and revamping of the present law may fill the bill.

So far, no decided objection has been registered against the prevailing first-class rates of the present law.

The second-class regulations are brimful of petty annoyances. For instance, a printing trade magazine published in Canada may contain any number of paper sample inserts and be circulated all over the United States at second-class rates; an American magazine can not — a rank unfairness to the American magazine.

As another example, a single copy of one magazine may weigh more than one pound, possibly twenty-four to thirty ounces, while another magazine may run as many as eight or even sixteen copies to the pound. This means that for the delivery of a single copy the one magazine pays as much as or more than the other magazine does for the delivery of its eight or sixteen copies.

The third-class rates and regulations carry the trademark of incompetency and impracticability, even lack of fairness. If we go to the market for a pound of meat or a pound of cheese and the pieces selected weigh an ounce or two over the pound, we are not charged for two pounds; we are charged for just what we get. Not so, according to the third-class rates of postage. If our mailing pieces weigh a trifle more than the even ounce, we must pay for two additional ounces — a charge for which the postal department makes no adequate return.

The only fair, equitable and efficient way is to charge all bulk mail at pound rates. Until this is done, business will suffer. We fail to see any reason why such a reform should not be incorporated in the bill which inevitably will be presented to the fifty-ninth Congress. It will help the printers immensely, because it will increase catalogue publishing; it will help business in general because it

will remove an objectionable feature of its publicity campaigns; it will help the moral tone of the people because it will prevent the postal department from collecting something to which it has no right. Therefore, let us as a man demand of Congress this reform.

#### Our Australian Circulation

One of the advertising men of a Chicago machinery dealer recently asked our subscription department for a full and detailed statement of the circulation of THE INLAND PRINTER in Australia. When the statement was ready it surely was a revelation to us, for never had we thought the printing industry in that commonwealth would show as many readers of our journal as this circulation statement proved. We found 317 subscribers to THE INLAND PRINTER in Australia, of which 113 are in Melbourne, 69 in Sidney, 33 in Brisbane, 29 in Adelaide, with practically every other city on the continent represented with one or two subscribers.

#### Trade Journals as Apprentice Educators

At the annual meeting of the Boston Club of Printing House Craftsmen, January 22, Brad Stephens, editor of *Direct Advertising*, enlightened his audience on "Why Printing Jobs Go Wrong." At the end of the lecture attention was called to the important position of the trade papers as factors in helping journeymen and apprentices in their work. On a direct question, Mr. Stephens stated that the journeyman, to be a good workman, should know the purpose of his work. Franklin was interested in printing not as a technicality but for what it would do. Because he knew what he was about, he accomplished his great purposes in life and gave more service for the benefit of his country than any other man. It was, therefore, suggested that employing printers would greatly advance the education of their men if they provided them with copies of the trade journals.

We believe this is a point that has been more or less overlooked in the training of apprentices. The journeyman who, through his apprenticeship years, had the benefit of the information carried through the columns of the trade journals, surely became a better workman; hundreds of men in important positions in the industry can testify to this fact. The trade journals bring to the readers the wisdom of the craft; it may be had for the asking. "If the riches of the Indies, or the crowns of all the kingdoms of Europe were laid at my feet in exchange for my love of reading, I would spurn them all," said Fenelon. Good journeymen may be made without the help of trade journals; but they surely can be made much better by a liberal use of the columns of such journals.

Not only that — a point of far more importance: A constant reading of the good printing trade journals will instil in the apprentice a love for the industry of his choice, which will benefit him all through his career as a printer.

The employing printer, therefore, especially he who has apprentices under his care, can make no more profitable investment than a subscription or two to a good trade journal for his composing room, pressroom and bindery.

## TRADE NOTES

**Brief mention of men and events associated with the printing and allied industries will be published under this heading.**

**Items for this department should reach us by the tenth day of the month.**

### **Exhibit of Printing in Japan**

The advancement of the printing industry of Japan in the past ten years has been little short of marvelous. Today all classes of processes, methods, devices, etc., are being adopted and put into practice.

Early in May the editor of this journal received a visit from the distinguished Japanese printer, K. Ohashi, president of The Seibido Printing Company, Limited, the largest lithographing plant in Japan, and of the Hakubunkwan Printing Company, Limited, of Tokyo, the largest printing plant in Japan, also president of The Japan Typothetae and adviser of the Department of Education, of Japan. Mr. Ohashi is on a tour of the world, his mission being to secure the coöperation of printers to the extent of sending samples of printed matter produced by the various processes, these samples to be used in an international exhibit of printing to be held in Tokyo during the cherry blossom season (April) of 1926. The object of the exhibit is to show to the public the modern achievements in both

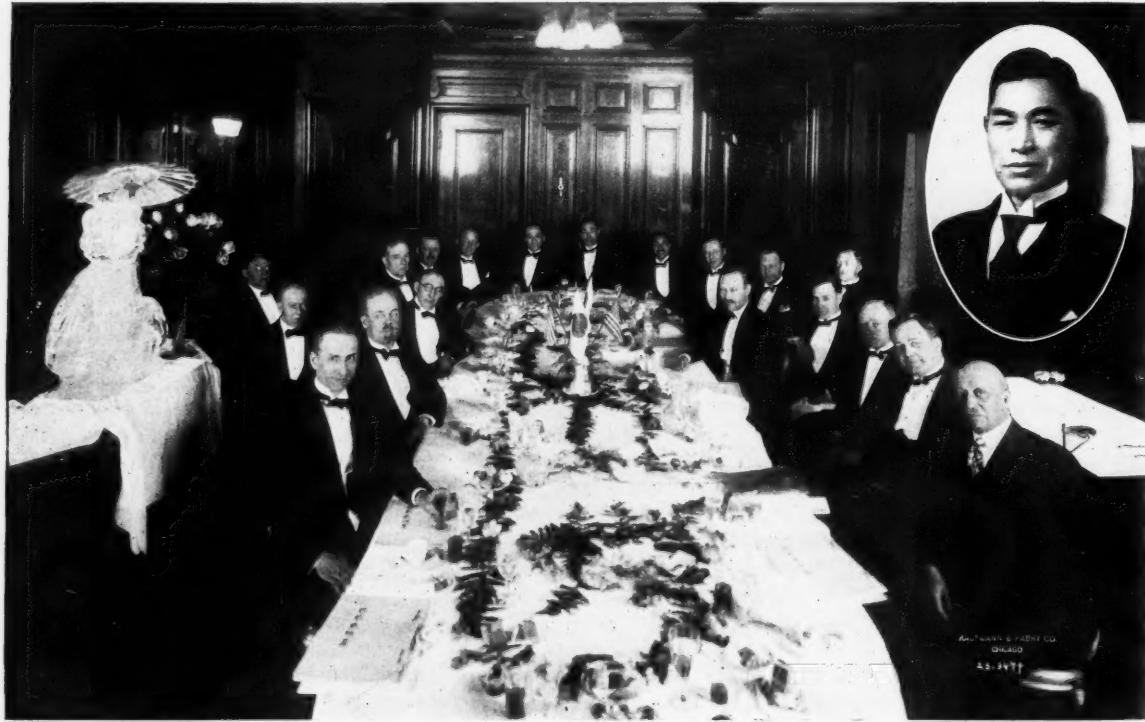
foreign and domestic printing. To this end it is planned to exhibit all sorts of printed and published work which contributes to the fundamental sources of modern civilization and culture. Mr. Ohashi stated it is expected that no less than a million and a half people will attend the exhibition during the three weeks it will be in progress.

Mr. Ohashi was accompanied by Keech Fukagawa, proprietor of the Fukagawa Engineering & Sales Company, of Tokyo, and by Saichiro Kitamoto, of Mitsui & Co., importers and exporters, of New York, who are assisting him in his efforts to secure the coöperation of American printers. On Friday evening, May 8, Mr. Ohashi gave a dinner at the Hotel La Salle to some of the leaders in the different branches of the printing industry of Chicago, following which, speaking through Mr. Fukagawa as interpreter, he gave an interesting and illuminating account of the industry in his native country. He told of the progress that has been made in rebuilding since the disastrous earthquake, and explained the

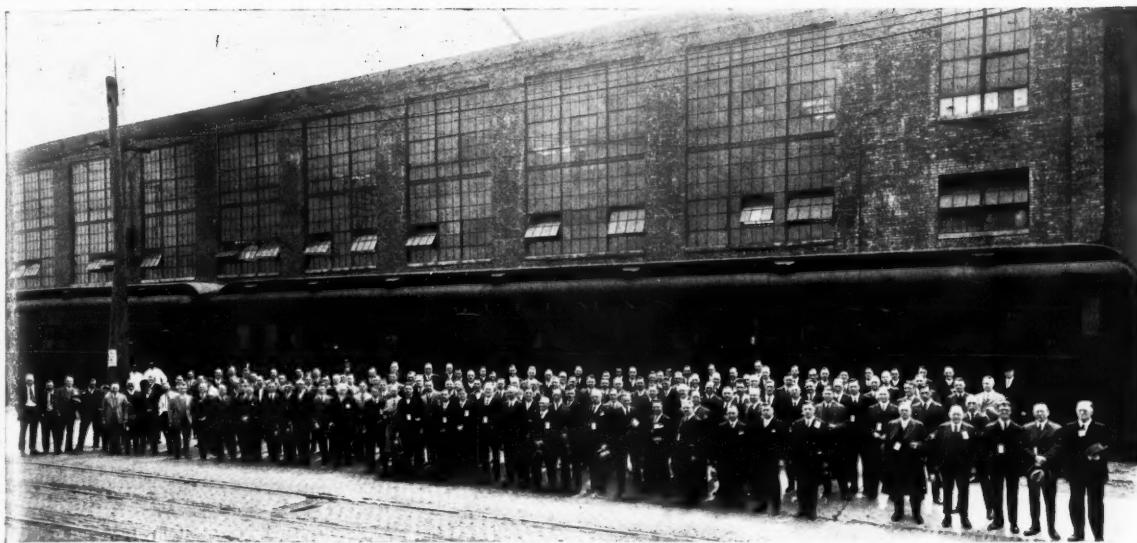
purpose of his visit. All present assured Mr. Ohashi he would have their whole-hearted support and coöperation.

On behalf of Mr. Ohashi and The Japan Typothetae, we extend the request to our readers in this country as well as in other lands that they send specimens of their work for the exhibit. Those in America can forward samples to E. B. Lockwood, in care of the United Typothetae of America, 600 Jackson boulevard, Chicago. Those in other countries may send them direct to Mr. Ohashi, in care of The Japan Typothetae, 108 Hisakata-Machi, Koishikawa, Tokyo, Japan.

The companies of which Mr. Ohashi is president are remarkable in many ways. They operate the largest printing and lithographic plants in Japan, having complete equipment for typographic printing, as well as photoengraving, electrotyping and stereotyping, offset lithography and rotogravure. Somewhat more than three thousand persons are given employment. One particular feature of interest is the maintenance of a



Dinner Given by K. Ohashi, President of The Japan Typothetae, to Members of the Printing Industry of Chicago. Inset, Mr. Ohashi



Printing Craftsmen of Chicago at the Plant of the Champion Coated Paper Company, May 9, 1925

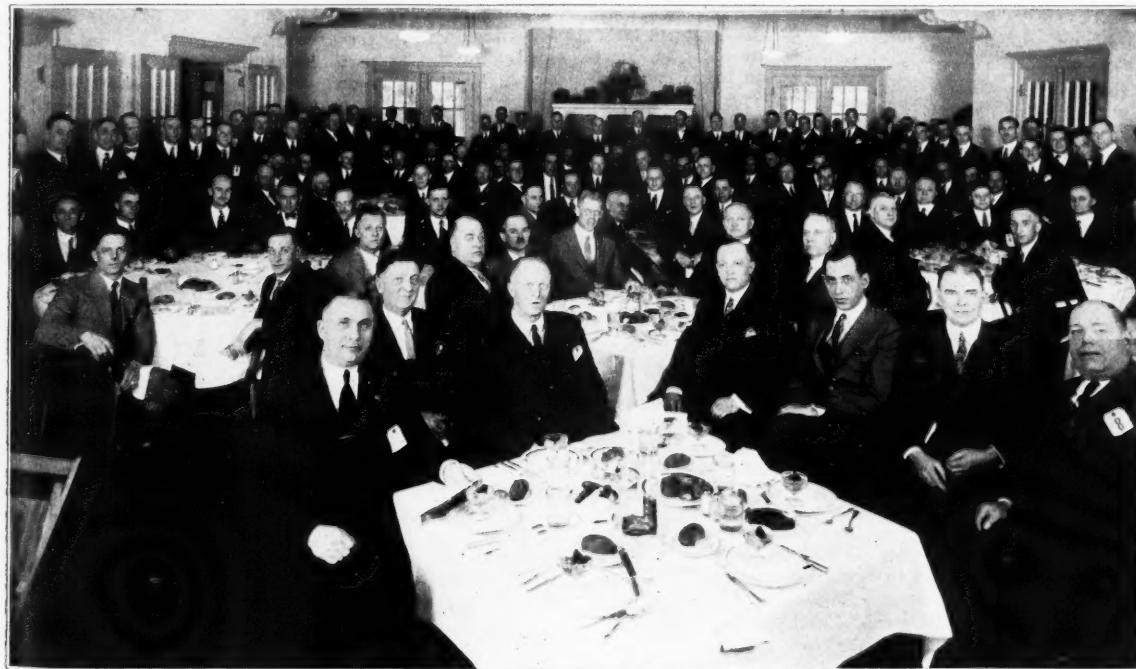
school in which two hundred or more boys are given regular instruction under specially qualified teachers, a separate building being set aside as a dormitory for their use.

#### Chicago Craftsmen Visit Champion Mill

As host to a flock of printing craftsmen out to learn papermaking, Alexander Thompson, of the Champion Coated Paper Company, Hamilton, Ohio, and his staff of assistants seem to have mastered the game from the ground up. Nothing more in the line of generous hospitality, painstaking piloting through the big mill and personal comforts could be desired by even the most fastidious than that tendered the Chicago Club of Printing House Craftsmen and

other invited guests who visited the mill on Saturday, May 9. Mr. Thompson furnished a special train for the transportation of the guests to and from the mill, the train waiting on the company's own track from nine o'clock Saturday morning till nearly midnight while the visitors were being taken through the mill in eleven groups, piloted by men who knew the intricacies of papermaking as well as the multiplication table. Two bountiful breakfasts and a luncheon were served on the train. Dinner was served at the Butler County Country Club, where the visitors spent five memorable hours feasting, sightseeing and cabaretting, Mr. Thompson in his generosity having provided a most pleasing com-

pany of entertainers to help while away the hours between dinner and train time. Delightful dinner entertainment was provided by Blanche Ferguson, soprano, daughter of Superintendent Ferguson of the coating mill; Ellis Riley, baritone, and Mrs. Arthur Umschneider, pianist, the wife of the superintendent of the Pugh Printing Company, Cincinnati. The following celebrities in the printing world added enjoyment and pleasure to the visit to the mill: Edmund Gress, editor of *The American Printer*; Ellsworth Geist, typographer of the Eddy Press Corporation, Pittsburgh; Louis Braverman, typographer of the Procter & Collier Company, Cincinnati. The one hundred and fourteen craftsmen from Chicago were



Chicago Craftsmen Feasting at the Butler County Country Club, Hamilton, Ohio, as the Guests of the Champion Coated Paper Company

loud in their praise of Alexander Thompson, Kenneth Hunt and the other officials of the mill who so generously contributed to make the trip a success.

At the meeting of the Chicago Club of Printing House Craftsmen May 19 the Board of Governors were unanimously instructed to draw up suitable resolutions of appreciation to the Champion Coated Paper Company which, when engrossed, lithographed and framed, would be hung in the new office of the mill as a testimony for all time to come of unsurpassed hospitality.

#### Advertising Convention Great Success

The twenty-first annual convention of the Associated Advertising Clubs of the World closed its sessions May 13 with the election of C. King Woodbridge, New York, as president, and the selection of Philadelphia as next year's convention city. There were more than four thousand delegates present at the sessions in Houston, Texas, representing practically every state in the Union and numerous foreign countries. Homer J. Buckley, a Chicago printer, was elected chairman of the joint assembly.

President Lou Holland retires after three of the most glorious years in the association's history, "with his ideas a permanent part of its philosophy," says the *Editor and Publisher*. C. King Woodbridge is an admirable successor to Mr. Holland. He has long been identified with important merchandising and national advertising, again quoting the *Editor and Publisher*; he is a truly remarkable organizer, possessed of a magnetic personality, kindly manner, and is whole-heartedly in sympathy with the idealism of the organization which chose him as a leader.

The international air which marked the London convention was, if anything, intensified at Houston with a strong Pan-American representation at the convention and a Pan-American trade conference in simultaneous session.

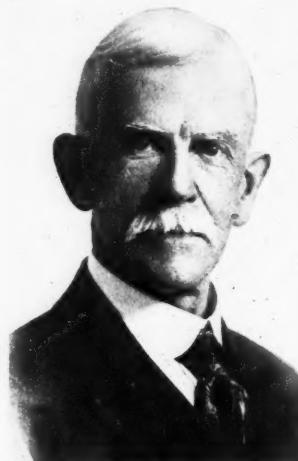
The Graphic Arts Departmental held its session on Tuesday, May 12. Printers and allied craftsmen from all over the country gathered to discuss their trade problems. S. H. Horgan, of THE INLAND PRINTER staff, delivered the principal address. Other prominent speakers were Norman T. A. Munder, Baltimore; G. C. Willings and L. S. Downey, New York; and Fred Johnston, Dallas.

Donald Rein, Houston, was elected chairman of the departmental, and Edward T. Miller, of the U. T. A., secretary; the chairman and secretary together with L. S. Downey to serve as the representatives of the departmental on the National Advertising Commission.

ISAAC BLANCHARD, of New York, is just as young in ideas and as active in organization work as he was at the close of the last century. But even at that he is not immune to the markings of time. This to explain the discrepancy between the looks of the present "Ike" and the youthful artist-musician pictured in the May issue of THE INLAND PRINTER in the group of men prominent in the development of the New York Typothetae. The photograph there reproduced was taken in 1899.

#### Fifty Years as Newspaperman

An epidemic of smallpox in 1875 started Horace Crihfield, veteran editor of Atlanta, Illinois, upon a newspaper career which reached its fiftieth anniversary on May 1. With all attachés of the office down with the disease, young Crihfield was asked to help get out the paper. He complied, and did such a good job of it that he



Horace Crihfield

has been engaged ever since. He eventually became owner, and later launched five other papers in central Illinois. He now owns a chain of six publications. Four sons also adopted the journalistic career. Mr. Crihfield has for many years been one of the leading members of the National Editorial Association.—E. E. PIERSON.

#### St. Joseph Valley Typothetae

Members of the St. Joseph Valley Typothetae, comprising printers of northern Indiana and southern Michigan, gathered at St. Joseph, Michigan, on Monday, April 20, for their monthly meeting, with which was combined an enjoyable and instructive outing. Fourteen of the members met at South Bend, Indiana, and motored up to St. Joseph. Others from different points went direct to the gathering place, the plant of The A. B. Morse Company. After a trip through the plant the entire party was taken in automobiles to the Michigan State Fish Hatchery, where they were shown what the state is doing to restock the streams and lakes with fish.

Carrying extra good appetites with them, the members of the party returned to St. Joseph and went to the Y. W. C. A., where an excellent dinner awaited them.

Following the dinner the meeting was called to order by Carl L. Hibberd, president. Business was quickly disposed of, one of the important actions taken being the unanimous adoption of a resolution opposing the printing by the government of corner cards on stamped envelopes. Copies of this resolution were ordered sent to all congressmen and senators in the two states.

President Hibberd then introduced as the speaker of the evening Harry Hillman, editor of THE INLAND PRINTER, who took as

his subject "Printing and Its Influence," and stressed the necessity of paying greater attention to the requirements of customers and making their printed matter suitable to the purpose for which it is produced.

#### Printing Instructors to Meet

The fourth annual conference of printing instructors will be held at the U. T. A. School of Printing, Indianapolis, July 6 to 18. These conferences are attended by printing instructors, heads of apprenticeship divisions in printing plants, and others who are interested in promoting the training of workers in the printing industry. The conference program includes discussions of principles of teaching, with special application to training of workers in the printing industry; also discussion of instruction equipment and the organization of instruction programs. With the advantage of the splendid equipment of the U. T. A. School of Printing, special technical lectures and demonstrations are offered.

A nominal registration fee of \$10 is charged. Good rooms may be secured in private homes near the school, at prices ranging from \$25 to \$30 for the two weeks. For further information write the Education Department of the U. T. A., 600 Jackson boulevard, Chicago.

#### The Warren Standardization Plan

The S. D. Warren Company has recently announced a new step in standardization through the trade papers and by circular distribution—or, rather, a new standard envelope line which will fit seven booklet and folder sizes cut from four standard sizes of paper. A recent investigation showed that the printer or advertiser who had been enough impressed with Herbert Hoover's cry for elimination of waste in industry to adopt for their use the standard booklet or folder sizes recommended, also had stumbled onto the fact that booklet envelopes were not to be obtained in sizes paralleling the booklets, unless made to order. The new step in standardization is to meet this demand. Wherever Warren's papers are sold, envelopes in sizes to fit seven standard booklet sizes may be obtained in white, India and sepia, all made in penny-saver style.

#### Ramsay to Start Own Organization

Robert E. Ramsay, author of "Constructive Merchandising," "Effective Direct Advertising" and "Effective House-Organs," also editor of the Direct Advertising department of THE INLAND PRINTER, who for the last four years has been vice-president of James F. Newcomb & Co., Incorporated, of New York city, announces his retirement from that concern to take effect August 1, 1925. Shortly after that date Mr. Ramsay will head his own organization, specializing in the planning and production of direct advertising and house-organs. Considerable interest attaches to this announcement because Mr. Ramsay has for nine years been a member of the Board of Governors of the Direct Mail Advertising Association, and during his incumbency the Newcomb staff has jumped from scratch to one of the leading places in this specialized field of sales promotion.



Dinner Given to the Delegates of the Eighth and Tenth Districts Typothetae Convention at Houston, Texas, May 9, 1925

#### Meeting of Southwestern Printers

Donald Rein and William Pfaff, executive committeemen of the eighth and tenth districts of the United Typothetae of America, presided at a joint meeting of these districts in Houston, Texas, on May 9.

President Wyllys Taylor, of the Houston Typothetae, welcomed the delegates. M. E. Tracy spoke on "The Obligations of the Printer," and George A. Heintzman gave them most valuable statistics relating to "Creative Salesmanship in the Printing Business." Norman T. A. Munder inspired the delegates with the motto "Better Printing, Better Business," proving it by exhibits of his art and a statement of some of the prices obtained for it because it was *better printing*. S. H. Horgan, of THE INLAND PRINTER staff, showed some of the newest illustrated printing, produced by photoengraving, offset printing and rotogravure, and advised typographic printers not to be stampeded into rushing to the new methods.

After luncheon Col. Edward T. Miller, secretary of the United Typothetae of America, told of the development program of the organization at national headquarters; Alexander Rogers explained the "Marketing Program"; H. H. Drew spoke on "Financial Management"; Robert Ruxton on advertising, after which there were departmental round-table talks on special printing lines. It was a great gathering.

#### U. T. A. Presidents and Secretaries Meet

The U. T. A. Council of Presidents and the Printing Trades Secretary-Managers' Association met in annual conferences at the Edgewater Beach Hotel, Chicago, April 30 and May 1. It was the first meeting of the presidents after the organization at the annual convention last fall; it may be said with emphasis that the new organization eminently met the promise it made at its inception. The program was full to overflowing with practical subjects, ably handled by Bill Schneidereith, Oscar Wright, F. H. Lounsherry, Gerald Markham, Frank Howard, John Demarest, and others. If continued as started, of which there is no

doubt, the organization will prove a great factor in the printing industry.

The Secretary-Managers' Association discussed a number of timely topics of organization work with vim and vigor. Travice Tod, Montreal, was elected president; Seneca Beach, Los Angeles, vice-president; Dick Moore, Providence, secretary, and W. Van Hinkle, treasurer.

Thursday night the presidents and secretaries were the guests of the U. T. A. at a dinner at which E. F. Eilert, New York, presided. Friday night the U. T. A. Executive Council and the presidents were guests of the secretaries, with John C. Hill, Baltimore, as toastmaster. Both affairs reflected credit on those who were in charge of the arrangements.

#### The Forty-Two-Pica Linotype

A feature of the linotype exhibit at the recent meetings of the Associated Press and the American Newspaper Publishers' Association, at New York city, was a forty-two-pica linotype. Beside it was an enlarged photograph showing the battery of forty-two-pica linotypes that have been in successful operation since 1897 at St. Clements Press, London, England.

Many forty-two-pica linotypes are in use in various parts of the world. The Bank of England, London, has been operating thirteen of them for many years, some for more than a quarter of a century, and on them are composed all its dividend warrants, setting out the different items, the date, amount of income tax, and other details. The machines enabled the bank to handle war loans in a thoroughly efficient manner. Other such linotypes have been in operation for the last twenty-eight years, and are giving excellent results in various parts of England, Ireland, Scotland, Belgium, Africa, Australia, and other countries. Several different governments are operating them to advantage.

P. G. McCONNELL, 424 South Clinton street, Chicago, has been appointed distributing agent for the Sandblom electric welded steel chases.

#### Graphic Arts Exposition Debt Paid

Henry Ellis, of Milwaukee, chairman of the Graphic Arts Exposition Deficit Fund, announces under date of April 15 that the last debt of the exposition corporation has been paid, a fact for which Mr. Ellis, Frank R. Wilke and A. V. Fitzgerald have reason to feel proud. When the exposition closed last August there was a considerable deficit, and the Milwaukee Typothetae at once started a movement to raise sufficient funds to cover this deficit. The leading manufacturers of printing machinery and supplies were appealed to with brilliant results; through the generous coöperation of R. W. Nelson of the American Type Founders Company, \$15,550 was contributed by the American Type Founders Company, Ludlow Typograph Company, Miehle Printing Press & Manufacturing Company, Chandler & Price Company, Challenge Machinery Company, Cleveland Folding Machine Company, Miller Saw-Trimmer Company, Lanston Monotype Machine Company, H. B. Rouse & Co., George H. Morrill Company, Dexter Folder & Cross Feeder Company, Intertype Corporation, Barnhart Brothers & Spindler, Babcock Printing Press Manufacturing Company, Seybold Machine Company, Premier & Potter Printing Press Company, and the Mergenthaler Linotype Company.

In his final report to Mr. Nelson, Mr. Ellis says in part: "In conclusion, allow me to thank you again, and through you the manufacturing and supply firms which responded to our joint appeal, for the very effective and magnanimous responses made. It was a big job, discharged in a big way, by big men representing firms which are evidently the lengthened shadows of their respective executives." Thus is another painful chapter in our progress ended.

THE AMERICAN ASSEMBLING MACHINE COMPANY will open a branch office in rooms 1030 and 1031 of the Transportation building, Chicago, in charge of Charles H. Collins, assisted by Laurance C. Martin, son of J. T. H. Martin, president of the company.

### Summer Courses in Printing

Special summer courses in all branches of letterpress printing will be held at the U. T. A. School of Printing, Indianapolis, June 15 to July 24, inclusive. The school has a staff of highly qualified instructors who have made a lifetime study of printing, and with the school's quarter-million-dollar equipment efficient instruction can be given which can not be secured in any printing establishment. Theory and practice are taken as related subjects, and a student sees his work progress from type to finished product, according to modern methods.

With the summer course held at a time when the average printing plant is not at rush production, many who could not leave at any other season of the year can take advantage of it. It can be arranged as a pleasant and profitable vacation for many superintendents and foremen; the executive courses will be of unusual interest to them. Located on a beautiful seventy-six-acre wooded campus, adjoining Woodruff Place, an attractive residence park, the school is an excellent place for summer study. Rooms and board are available at reasonable rates nearby, saving much loss of time from study. Garage space can generally be rented for students who wish to take automobiles. Indianapolis can be reached by a number of motor roads. For those who do not wish to take autos, there is excellent city car service. The East Michigan city car line passing the school gives five-minute service, and the uptown loop of the line is within two squares of the Union Station and traction terminal.

### Intertype Shows Mixer Machine

The Intertype Corporation exhibited a standardized mixer at the American Newspaper Publishers' Association convention recently held in New York. Without the side unit, the machine will be known as the intertype with standard equipment E, and with side unit as intertype with standard equipment E-s.m. No. 3. The machine is equipped with two main magazines, and the side unit with two side magazines with distributing mechanism which automatically distributes matrices into all magazines at the same time. Matrices are drawn or assembled from either the upper or lower main and side magazines by the simple shifting of a light finger lever. The changing from one magazine to another is accomplished by shifting of the keyboard reeds, not the magazines. There is one set of keyboard reeds which are adapted to engage either of two sets of escapement reeds above them. The assembler entrance is double at the top, leading into one entrance at the bottom.

There are two distributors on the same horizontal plane and a double channel entrance leading from these distributors to the magazines. There is only one distributor box, which is mounted on an arm and adapted to swing horizontally from one distributor to another.

The sorting of mixed fonts by the distributor is done entirely by this distributor box and its shifting mechanism. When composition is confined to matrices from one magazine only the operation of dis-

tributing is carried on in exactly the same way as on any other intertype.

The only change in the matrices is the cutting of the regular font notch one thirty-second of an inch deeper and the addition of another font notch.

The machine, which is furnished with or without the side unit, is standardized in conformity with the intertype A, B and C equipment. It is possible to convert an outstanding intertype into a mixer. A main magazine from the mixer with its matrices may be run in any outstanding intertype without change.

### Production in the Government Office

In the month of February the average production of linotype operators in the Government Printing Office was 4,524 ems an hour; on the monotype keyboard 5,828 ems an hour. This included the production of every operator, regular, emergency and incompetent. Some of the linotype operators easily topped the five thousand mark, while a number of monotype keyboard operators averaged well above eight thousand ems an hour, according to a statement submitted to President Coolidge by George H. Carter, public printer.

### Monotype Exhibits New Machines

The Lanston Monotype Machine Company exhibited another new casting machine at the New York show of the American Newspaper Publishers' Association, held recently at the Waldorf Hotel. This newest monotype machine is called the giant monotype caster. It is designed to complete, in every detail, the carrying out of an absolute monotype composing-room system. The new giant caster makes metal furniture in all sizes from twenty-four to seventy-two point, and in any length from twenty-four-point upwards. It also casts type for the cases in all sizes from forty-two-point to seventy-two-point, inclusive, as well as special corner pieces, corner quads, cut mounting and spacing material. The monotype material-making machine was also on exhibit at the show.

The Monotype company now manufactures machines to cover every need of the composing room—a composing machine, a display composing machine, a type and rule caster, a lead, slug and rule caster, a high-speed material-making machine—and now the giant caster.

### A Correction by Edward Epstein

The illustration of sterling silver used in the American Photoengravers' Association's advertisement in the May issue of THE INLAND PRINTER was erroneously credited to the Gorham Company instead of to the International Silver Company, to whom it rightfully belongs and who have the copyright protection. The American Photoengravers' Association regrets this error and publishes this notice of correction in the interests of all concerned.

R. HOE & CO., New York city, announce that they are now ready to supply the trade with Hoe offset and direct rotary presses, single and multi color, as well as the machines formerly manufactured by the Hall Printing Press Company.

### In Memoriam

ARTHUR E. RETON, manager of the American Type Founders Company's branch in St. Louis, died at his home on May 9.

EDWARD RITCHIE, president of the Printing Machinery Company, died at his home in Cincinnati on Wednesday afternoon, May 13. The funeral was held Friday.

HARRY VANDERSLUIS, well known in printing and newspaper circles throughout the Northwest, died at his home in St. Paul, Minnesota, on April 7, forty-seven years of age. His death came within a few hours after he had been stricken with apoplexy while on his way with his family to attend a theatrical performance in St. Paul. Mr Vandersluis was a traveling representative of the Metals Refining Company, of Hammond, Indiana. Previously he had been associated with Barnhart Brothers & Spindler for eighteen years, for two years manager of the St. Paul branch. He had also represented the Intertype Corporation in the Northwest for two years, and sold the Kluge feeder for one year.

ISAAC GOLDMANN, founder of the printing firm that bears his name, passed away suddenly on May 6 at his home in Far Rockaway, New York. Mr. Goldmann was born in Germany on May 25, 1849, and emigrated to this country in 1865. He worked at his trade as a journeyman printer in various New York newspaper offices until 1876, when he established a little printing business, which under his craftsmanship and far-seeing business genius has developed into one of the largest printing plants in the country. Always a pioneer, he was quick to appreciate and embrace the advantages offered by modern developments, and was the first job printer in America to install typesetting machines, and among the first to operate rotary presses. For about twenty years he was publisher of the *New Yorker Plattdeutsche Post* and was active in the establishment of the German Theater of New York. He retired from the printing business about five years ago.

A. O. BACKERT, president of the Penton Publishing Company, Cleveland, died Friday evening, April 24, of heart failure, at the age of forty-nine years. Mr. Backert was one of the most prominent figures in industrial journalism. He was at one time president of the Associated Business Papers, Incorporated, and was one of the leaders of the metal industries, with which he was connected through the publications of the Penton company, the *Foundry*, of which he was editor-in-chief, *Iron Trade Review*, *Daily Metal Trade*, and others. He was formerly president of the American Foundrymen's Association, and was the organizer and secretary of the equipment and supply men's associations in those fields.

Upon John A. Penton's retirement two years ago to become chairman of the board, Mr. Backert became president of the Penton Publishing Company. In 1913 he became vice-president and general manager, and much of the success of the company has been due to his ability and foresight.

**Boston Prepares for Big Convention**

An enthusiastic preconvention luncheon took place recently in the Swiss Room at the Copley Plaza Hotel, Boston, when plans were laid for the annual convention and exposition of the Direct Mail Advertising Association, which will be held in Mechanics building from October 28 to 30. The entire membership of the Board of Governors of the Direct Mail Association was present at the luncheon as the guests of the Boston Advertising Club, the Typothetae, the Mail Advertising Service Association and several other organizations. Several hundred local advertising and business men attended.

Charles R. Wiers, vice-president of the National Shawmut Bank of Boston and president of the D. M. A. A., presided at the luncheon and introduced the ten members of the governing board, each of whom made a short address. The keynote of the various speeches was the expressed intention that the Boston convention would be the largest and best the association has yet held.

Homer J. Buckley, president of Buckley, Dement & Co., Chicago, and founder of the Direct Mail Advertising Association, was the principal speaker. He stressed the fact that direct-mail advertising was in no sense a competitor with the newspaper or magazine advertising field. "Each has its proper place," he said. "Each supplements the other. There are occasions when newspaper advertising is the most effective medium. But when mass appeal is not the aim, then direct mail is the proper medium. If the coming convention successfully fulfills its purpose it will teach the business men of New England the proper use and value of direct-mail advertising."

**Ink Manufacturers to Know Costs**

The Printing Ink Cost Bureau, organized September 18, 1923, at a meeting in New York called by the United States Chamber of Commerce for the purpose of coöperation with the entire industry in the matter of uniform cost methods, has prepared a manual which sets forth the uniform methods for determining costs as passed upon by the bureau. This manual presents in quite complete form not only methods of cost determination but model balance sheets and profit and loss statements, so that a printing ink concern desiring to adopt the uniform methods will have all the data necessary to establish an entire accounting system adapted to furnish the necessary information to operate the uniform system.

The Cost Accounting Committee of the Printing Ink Cost Bureau deserves great credit for the work it has accomplished. The members of this committee are: A. Wallace Chauncey, secretary Philip Ruxton, Incorporated, New York; C. R. Conquergood, secretary Canada Printing Ink Company, Toronto, Canada; J. F. Devine, superintendent Fuchs & Lang Manufacturing Company, New York; Walter G. Huber, treasurer J. M. Huber, Incorporated, New York, and George J. Warmbold, Jr., assistant secretary American Printing Ink Company, Chicago, together with the president of the bureau, L. H. Curtice, auditor of George H. Morrill Company, Norwood, Massachusetts.

The following concerns were members of the Cost Bureau at the time of publication of the cost manual and thus placed themselves in the front ranks of those who are standing behind a big forward movement in the printing ink industry: American Printing Ink Company, of Chicago; Berger & Wirth, Incorporated, Brooklyn; Boston Printing Ink Company, of Boston; Braden Printing Ink Company, Cleveland; Canada Printing Ink Company, Toronto; the Crowe Printing Ink Company, Philadelphia; Eagle Printing Ink Company, New York; Fuchs & Lang Manufacturing Company, of New York; J. M. Huber, Incorporated, New York; Miller-Cooper Ink Company, of Kansas City; George H. Morrill Company, Norwood; the Queen City Printing Ink Company, Cincinnati; Philip Ruxton, Incorporated, New York; Daniel J. Ryan, Chicago; Sigmund Ullman Company, New York; Sinclair & Valentine Company, New York; Standard Printing Ink Company, Cincinnati; Warner, Incorporated, Chicago.

**Personal and Other Mention**

**THE DUNHAM-WATSON PRINTING INK COMPANY** announces the removal of its Chicago office to 644 South Clark street.

**THE INTERTYPE CORPORATION** recently announced the removal of its Chicago branch to 127 North Sangamon street, where adequate floor space has been secured.

**JOHN J. PLEGER**, author of "Bookbinding," recently published by The Inland Printer Company, is at present touring Europe in the interests of the Brackett stripping machine, which was exhibited at the recent printing exposition at Wembley, London. He is accompanied by Mrs. Pleger.

"**RELATIVITY OF PRINTING**" is the title of a beautiful little book issued by the Regenstein Corporation, Chicago, containing a brief description of modern printing processes and their relation to each other. The book contains inserts showing the product of the different printing processes, with illustrations from wood engravings, zinc and halftone in one to four colors, offset in black and colors, and rotogravure.

**THE CITY LINOTYPING COMPANY**, Omaha, announces the "Big-Type Line" as a specialty. In other words, it will supply the needs of printers and newspapermen for type lines from sixty to ninety-six points high. From our own experience we would say that this is a splendid idea, as "big-type lines" often are demanded when no such type is on hand. Quite an assortment of faces are shown in the circular recently distributed.

"**AN OLD HOUSE IN A NEW HOME**" is the title of a beautiful folder issued by the Stafford Engraving Company, Indianapolis, announcing the celebration of its corporate existence by moving into its own building. The folder is printed on deckle edge Georgian laid, with the front page in black and gold and embossed. The stock is "smashed" to admit printing of a fine-screen halftone of the building on the rough stock.

**THE INTERNATIONAL ASSOCIATION OF ELECTROTYERS** will meet in annual convention in Chicago from September 17 to 19. The Congress Hotel has been selected as headquarters.

**THE SPITZER PAPER BOX COMPANY**, Toledo, manufacturers of patented folding stationery boxes, announces a third addition to its plant in three years, the latest addition being erected at a cost of \$25,000.

**JACK BERKOWITZ**, who until recently was with the Multicolor Sales Company, has joined the New York sales organization of the Ludlow Typograph Company, Chicago, and has been assigned the Brooklyn and Long Island territory.

**THE ANGLE STEEL STOOL COMPANY**, Plainwell, Michigan, has recently issued a seventy-two page catalogue, showing in black and dark green on white stock the different products of its manufacture. The catalogue contains many labor and money saving products for the printing office.

**AN EXCELLENT THREE-COLOR BROADSIDE**, showing some splendid effects obtained with the Ludlow, has been printed by the Arcady Company, Portland, Oregon, for the Portland Wire & Iron Works. It features "The Iron Fireman," an automatic coal burner. The page, 21 by 28, was set in thirty-six and forty-eight point Caslon Bold.

**THE LEONARD MACHINERY COMPANY**, Los Angeles, announces the purchase of the entire capital stock of Kittle Manufacturing Company, also of Los Angeles. The property involved in the transaction consists of forty thousand square feet of factory space on the one floor. The buildings are of solid brick construction and the location forms the northeast corner of Santa Fe and Jessie streets, Los Angeles, an ideal location in the heart of the close-in industrial section.

**THE INTERTYPE CORPORATION** has acquired approximately sixty acres of land at Harrison, Westchester County, New York, for a factory site. The property is a large tract of land that has been owned for the past thirty years by Rudolph Baird. No definite plans for building a factory have as yet been made, as this matter has still to be acted upon by the Board of Directors. Harrison, New York, is just twenty-two miles from the center of New York city.

"**HEEGSTRA-MARKETING**" is the new nameplate under which H. Walton Heegstra is resuming business in Chicago after his return from a trip around the world looking over chances for increasing trade directly between United States manufacturers and principal factors abroad. Mr. Heegstra headed H. Walton Heegstra, Incorporated, which suspended activities in May, 1922, prior to his leaving, in order to permit Mr. Heegstra to devote his full time to important matters during the trip. This general advertising agency business is now broadened to include complete marketing service in foreign fields as well as in the United States. New offices are being established in the Bell building, Chicago.

# THE INLAND PRINTER

HARRY HILLMAN, EDITOR

*Published monthly by*  
**THE INLAND PRINTER COMPANY**

632 SHERMAN STREET, CHICAGO, U. S. A.  
 NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY  
 632 SHERMAN STREET, CHICAGO

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No. 3

**THE INLAND PRINTER** is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

**SUBSCRIPTION RATES**

**One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

**When Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.** — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT.** — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

**ADVERTISING RATES**

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

**THE INLAND PRINTER** RESERVES the right to reject any advertisements for cause.

**FOREIGN AGENTS**

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
 RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.  
 PENROSE & Co., Farrington Road, London, E. C., England.  
 WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.  
 ALEX. COVAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.  
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.  
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
 JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.  
 A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

## The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.  
 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent

SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

Megill's Patent

DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

**FOR SALE** — New 30-inch Rosback rotary perforator, 5 head strike type, Smyth No. 2-thread thread-sewers, hand clamp book trimmer, rotary embosser with Morocco pattern roll, Stonemetz folder, Brehmer wire stitchers; will sacrifice for quick sale; make offer. C 279.

**FOR SALE** — Pearl press, 8 by 10, ink fountain, motor and attachments; practically new; 28 fonts little used job and body type; one font Music type, material, etc.; will sell cheap. FREDERIC MOSS, 2478 Washington avenue, Ogden, Utah.

**FOR SALE** — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

**FOR SALE** — Autopress, like new; used for war work eight months; automatic and hand feeds; 4,000 to 5,000 hourly; \$850. Get particulars. BOND PRESS, 284 Asylum street, Hartford, Conn.

**HARRIS AUTOMATIC** printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

**BOOKBINDERS' MACHINERY** — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

**WE OFFER** subject to prior sale, one Blatchford slightly used base block complete for Kelly press, in first-class condition, 13.75 by 18.75. For price apply C 274.

**FOR SALE** — One Bullock newspaper press, 33 inch rolls, with stereotype equipment; in good condition; \$3,500 f. o. b. Cincinnati. S. ROSENTHAL & CO.

**FOR SALE** — Fully equipped for coupons, Harris automatic two-color press, 15 by 19. C 271.

**FOR SALE** — Kidder flat bed roll feed presses, also other makes. C 196.

**FOR SALE** — 50-inch Seybold "Dayton" cutter. C 202.

#### HELP WANTED

##### Composing Room

**WANTED** — Foreman of composing room by old established house in Virginia doing the better class of printing; state experience, age and salary expected. C 276.

##### Foremen

**PRINTING MANUFACTURING MAN** wanted by very large New York city printing house; one who is experienced in laying out work and following up throughout the plant; thoroughly familiar with typography, presswork, binding, paper and engravings, and one who has an appreciation of the finer things in printing; the right man may be at present employed in a similar capacity with another printer or may be the manufacturing man handling the foregoing details for some advertising agency; a large part of the work he would have to care for here would be high-grade advertising printing such as creative printers and agencies design and turn out for their clients; some one who will feel himself responsible for the successful outcome of the orders placed in his charge. Interviews will be granted only to those who in their initial letters embody full information as to their experience, qualifications, past history, present connection, references, reason for changing and compensation desired. C 265.

##### Miscellaneous

**LEARN LINOTYPING** or Intertype at home spare time study; steady work, \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 26 Legal bldg., Washington, D. C.

##### Pressroom

**PRESSMAN** — First-class; in large plant located in small town in Wisconsin; publication, book and commercial work; forty-eight hours, no labor trouble; only first-class pressman desiring steady, permanent job need apply. C 123.

##### Salesmen

**WANTED** — Two experienced printing salesmen who can estimate; permanent; good salary and chances of advancement. MEMPHIS LINOTYPE PRINTING CO., Memphis, Tenn.

##### INSTRUCTION

**INTERTYPE-LINOTYPE INSTRUCTION** — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

**LINOTYPE INSTRUCTION** — Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone: Gramercy 5733.

#### MISCELLANEOUS

**RELIGIOUS ART CALENDARS** FOR 1926 — Special subjects, calendar pads, for every denomination; churches, undertakers, merchants everywhere buy; quick sellers, big profits. Commercial calendars also. MAC-TAGGART, 1235 Arch street, Philadelphia, Pa.

**WANTED** — Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Md.

#### SITUATIONS WANTED

##### Bindery

**PAPER CUTTER**, 46, seeks situation; 20 years' experience. GEO. BYRNE, 822 S. Wabash avenue, Chicago, Ill.

##### Composing Room

**PRACTICAL PRINTER**, age 30, desires position as assistant superintendent or type man; line-up, estimating, copy-writing and neat advertising layouts; capable taking charge medium plant; anywhere; reasonable salary. A line from you will bring my business history. C 267.

**MONOTYPE KEYBOARD OPERATOR** open for position in eastern United States; 4,000 ems per hour on straight matter, not fast on tables; clean proofs. CLARENCE BALDWIN, 360-A Thirteenth street, Brooklyn, N. Y.

**MONOTYPE OPERATOR**, keyboard or combination, first-class, 17 years' experience, A-1 references, non-union; fill in at case; Christian, American; permanent. PRINTER, 803 Denver avenue, Muskogee, Okla.

**COMPOSING ROOM FOREMAN**, experienced in large shops, desires position; educated, reliable, capable and efficient; can handle men and produce results; a real go-getter; excellent references; non-union. C 86.

**BOY, SIXTEEN**, who can set and distribute type, wishes position with reliable firm where he can be allowed four hours a week to attend continuation school. C 272, care Inland Printer, 41 Park Row, New York.

**WANTED** — Position as working foreman in medium-sized shop doing a better class of work; nine years in present position; prefer the South or West. C 275.

**EXPERIENCED MONOTYPE MAN** wants position as keyboard operator, caster man, combination, or operating type and rule machine. C 98.

**LINOTYPE** — Young man with some bank experience wants position with reliable firm. C 270, care Inland Printer, 41 Park Row, New York.

**LINOTYPE MACHINIST-OPERATOR** desires position as operator or machinist helper in larger plant. C 266.

##### Executives

**DO YOU NEED AN EXECUTIVE?** — A young man with successful experience as foreman, superintendent, estimator, buyer and selling experience, is open for a position; he is now employed and giving satisfactory service; knows how to manage and produce high-grade printed salesmanship and other classes of printing, but does not pose as an expert advertising man. C 150.

**A DESIGNER** of successful selling literature now ready to connect with a small printer who wants to grow big; a first-class salesman, organizer, manager and buyer; age 34, married, Christian; ready to go anywhere. P. O. BOX 953, Philadelphia, Pa.

##### Managers and Superintendents

**SUPERINTENDENT OR MANAGER** — Good executive with successful experience as foreman, superintendent and production manager is open for a position; proven ability in plant organization and management; estimating and cost systems, practical experience in all departments, including offset lithography. C 158.

**WANTED** — A position as printing superintendent; a practical man of wide and varied experience; one who knows his business thoroughly, can take charge of your plant and give you production of quality and quantity; married and reliable; now employed; best of references. C 277.

**SUPERINTENDENT**, an expert black and color pressman, estimating, buying; unusually successful in handling help; have been with present firm over 12 years. C 253.

##### Pressroom

**CYLINDER PRESSMAN**, 15 years' experience on catalog, commercial half-tone printing of every description, will be open for a position June 15 and wants to connect with a reliable concern doing high-grade work; American, 31 years; competent to assume foremanship responsibilities; fast, neat producer; maximum work minimum cost; knows good printing and how to do it; capable executive; good references; will go anywhere. C 201.

**CYLINDER PRESSMAN**, experienced on the better class of printing, wants to make a change; strictly sober and reliable; prefer central states. C 149.

##### Salesmen

**SALESMAN** — I would like to make connection with some reliable firm to handle their product in the southern states; I am well acquainted with this section and can handle anything in the way of supplies, machinery or ink. C 278.

## SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

ELGIN BENDING MACHINE CO., Elgin, Illinois BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois

**WANTED TO PURCHASE**

WANTED — A secondhand number 1 Miehle press with four distributing rollers; must be in good condition and register. Name serial number and price. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

WANTED FOR CASH — Harris two-color automatic press, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Small electrotype plant. Give list of machines and particulars. C 215.

**BUSINESS DIRECTORY****Advertising Service**

A "TABLOID" HOUSE-ORGAN — Costs you little to produce; packed full of business-getting force. Specimen on request. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

**Blotters—Advertising**

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

**Bookbinding Machinery**

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, perfect collator.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

**Brass Dies for Stamping and Engraving**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

BARNHART BROS. & SPINDLER — See Typefounders.

**Brass Rule**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Brass Typefounders**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**Calendar Pads**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalog.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

**Chase Manufacturers**

BARNHART BROS. & SPINDLER — See Typefounders.

**Composing Room Equipment — Wood and Steel**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Counting Machines**

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

**Demagnetizers and Ink Dryers**

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners." Write UTILITY HEATER CO., Inc., 239 Centre street, New York.

**Electrotypes' and Stereotypes' Machinery**

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

**Embossing Composition**

STEWART'S EMBOSSED BOARD — Easy to use, hardens like iron; 534x934 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Engraving Methods**

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

**Feeder for Job Presses**

BARNHART BROS. & SPINDLER — See Typefounders.

**Gold Leaf**

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

**Gummed Paper, Gummed Tape**

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

**Hand-Finished Metal Rule**

TAYLOR-MADE, "nonworkable" column rules are favorably known from coast to coast. Get the best; they cost less. Get catalog. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

**Ink Mills—For Regrinding**

BARNHART BROS. & SPINDLER — See Typefounders.

**Job Printing Presses**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

**Live Stock and Poultry Cuts**

CHAS. L. STILES, Station F., Columbus, Ohio.

**Low and Ribless Slugs on the Linotype**

THE NORIB low slug and rule caster casts 6-point 30-emis ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

**Numbering Machines**

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Overlay Process for Halftones**

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

**Paper Cutters**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

**Presses**

HOE, R. & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

**Printers' Paper Cost Finder**

THE PRINTER'S PAPER COST FINDER gives almost instantly the cost of any number of sheets, any weight per ream, any price per pound. Information free. FITCH BROS., Central City, Neb.

**Over 1400 Printers in Canada and Foreign Countries  
Pay \$4.50 and \$5.00 a Year to Read The Inland Printer**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

**Printers' Rollers and Roller Composition**

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Paterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Printing Machinery, Rebuilt**

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Printing Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

**Proof Presses**

BARNHART BROS. & SPINDLER—See Typefounders.

**Punching Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Roughing Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Saw Trimmers**

BARNHART BROS. & SPINDLER—See Typefounders.

**Slitting, Perforating and Scoring Attachments**

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

**Steel Chases**

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

**Steel Composing Room Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

**Steel Perforating and Cutting Rule**

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

**Stereotyping Equipment**

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

**Stereotyping Outfits**

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRIS, 240 East 33d street, New York.

**Stripping Machines**

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

**Tags**

M.R. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

**Type Casters**

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

**Typefounders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pioneer street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleyes, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press, brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

**Wire Stitchers**

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

BARNHART BROS. & SPINDLER—See Typefounders.

**Wood Goods**

BARNHART BROS. & SPINDLER—See Typefounders.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Wood Type**

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROS. & SPINDLER—See Typefounders.



**Counters that count are usually**  
**REDINGTON'S**  
 Ask your dealer or order direct.  
**F. B. REDINGTON CO.**  
 109 South Sangamon Street  
 Chicago

**Sandblom Quality Chases**

Electric welded, polished steel. Supreme in strength, accuracy and finish. Standard sizes from stock. Real service on specials.

P. G. McCONNELL, District Agent, 424 S. Clinton St., Chicago, Ill.

**PRESSES** for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers.

Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

**STILES 4-POINT GAUGE PINS**

MORE Accurate, Durable, Reliable

and Efficient

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

**CHAS. L. STILES, Patentee**  
 64 Hanford Street : : Columbus, Ohio

**FINE ENGRAVED****Christmas Greeting Cards**

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

**KING CARD COMPANY**

Manufacturers of Engraved Greeting Cards

S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

# *What Underlies*

## BUCKEYE COVER



The Founder  
WILLIAM BECKETT  
1821 - 1895



WHEN a cover paper, after thirty years of continuous production, comes each year to increasingly outsell all other papers of its kind, we think it may be assumed that it is soundly made and honestly sold. It would not be possible to deceive the printers and advertisers of America through a long period of years.

Some of the things that have contributed to the unexampled success of Buckeye Cover, as we see them, are —

1. The solid toughness of the stock, assuring protection.
2. The wide color range (twelve), assuring effects.
3. The texture of the surface, insuring distinction and "printability."
4. The adaptability of the paper to embossing and all printing processes.
5. Our 77-year reputation for truthfulness and fair dealing.
6. The really moderate price of the paper.
7. Unusual service and distribution.

### THE BECKETT PAPER COMPANY

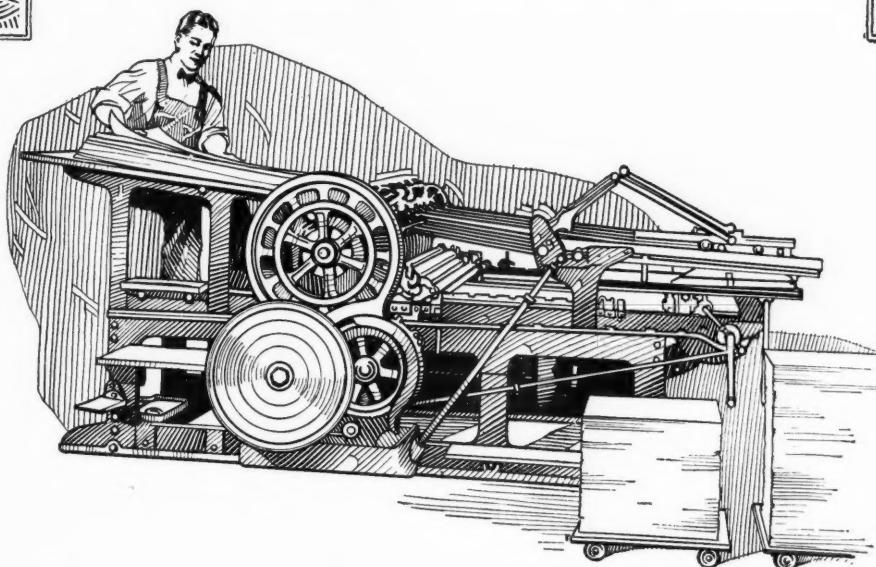
*Makers of Good Paper*

IN HAMILTON, OHIO, SINCE 1848

To our friends who may wish it we will gladly send on request our Buckeye Cover Specimen Box No. 6. It is large, varied and suggestive. In writing be so good as to use your business paper, please, as we really cannot afford to send a collection so expensive to any except persons engaged in some phase of printing or advertising.

# HOWARD BOND

Watermarked  
The NATION'S BUSINESS PAPER



Compare it!

Tear it!

Test it!

And you will

Specify it!

Ask any printer or lithographer why he likes Howard Bond and he will tell you it is because of its uniform and dependable quality and the fact that it is adaptable to so many uses.

Being manufactured in white and thirteen beautiful colors, all standard weights, and three special finishes, it offers a distinct color and finish, suitable for every requirement. Being of high quality and appearance it is an ideal sheet for letterheads, and at the same time its economy in price makes it likewise the ideal sheet for statements, billheads, and all office or factory forms.

*Write for Sheets for Testing.*

## The Howard Paper Co., Urbana, Ohio

HOWARD LEDGER      HOWARD LAID BOND

HOWARD ENVELOPES

New York Office: 280 Broadway

Chicago Office: 10 LaSalle St.

# One for all—all from one!



## *Manifold Paper with Manifold Uses*

DEXSTAR MANIFOLD LINEN plays an important part wherever progressive business men meet. It supplies neat, legible carbon copies of important documents for official consideration. The remarkable strength and unusual finish of DEXSTAR MANIFOLD render it the most practical paper for making carbon copies of correspondence, orders, and other office documents.

DEXSTAR MANIFOLD is made in white—various weights and finishes—and in seven pleasing shades for office use. Sold by paper dealers, stationers and office supply houses. Send for Sample Book and Trade Prices.

**C. H. DEXTER & SONS, Inc.**

*Makers of Highest Grade Manifold and Tissue Papers*

WINDSOR LOCKS, CONN.

# Glacier Bond

**THE Quality Air!** There is the right sort of a dress for every printed form. Even the lowly billhead and statement need never be slovenly or commonplace while there is so good a rag-content, water marked paper as GLACIER BOND. The reasonable price of this paper is its big feature, but it is just as well liked by printers and users for its performance and appearance. Made in white and eight colors. Stocked by distributors listed below, ready to serve you at a saving.

**"Note the Tear and Wear as well as the Test"**

## DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	F. W. Anderson & Co.
BALTIMORE, MD.	J. Francis Hock & Co.	Molten Paper Co.
BRIDGEPORT, CONN.	Lasher & Gleason, Inc.	Satterthwaite Paper Co.
BUTTE, MONT.	Minneapolis Paper Co.	Blake, Moffitt & Towne
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	Potter-Brown Paper Co.
DES MOINES, IOWA	Carpenter Paper Co. of Iowa	Blake, McFall Co.
FRESNO, CAL.	Blake, Moffitt & Towne	Richmond Paper Company
HONOLULU	Blake, Moffitt & Towne	SACRAMENTO, CAL.
LOS ANGELES, CAL.	Blake, Moffitt & Towne	Blake, Moffitt & Towne
LOUISVILLE, KY.	Miller Paper Co.	SAN DIEGO, CAL.
MILWAUKEE, WIS.	The E. A. Bouer Co.	Blake, Moffitt & Towne
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	SANTA ROSA, CAL.
NASHVILLE, TENN.	Clements Paper Co.	ST. PAUL, MINN.
		E. J. Stilwell Paper Co.
		TACOMA, WASH. Tacoma Paper & Stationery Company

# NEENAH PAPER COMPANY

*Neenah, Wisconsin*

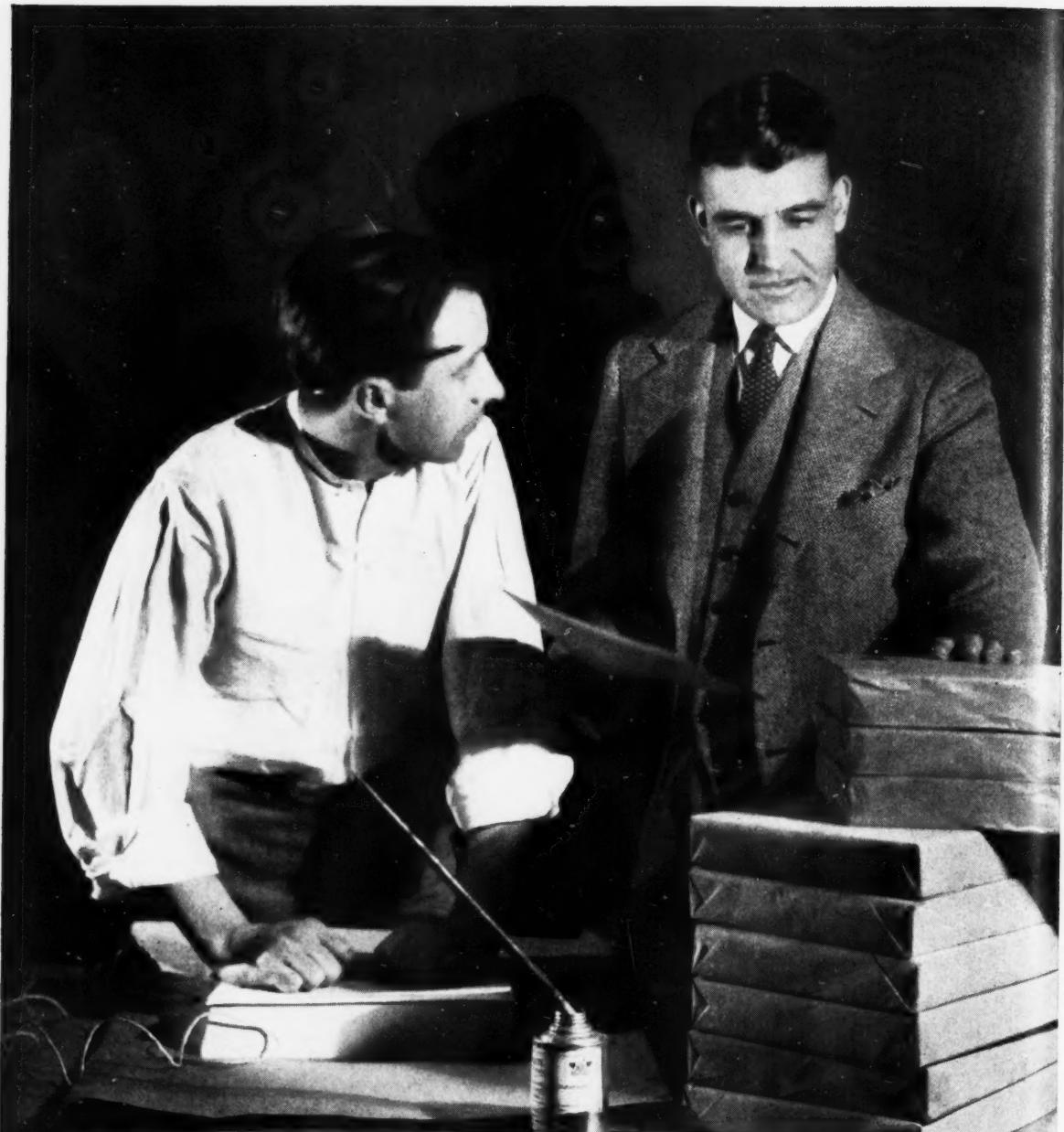
*Makers of*  
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

WISDOM BOND  
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

*Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes*





**WHEN** you send out a job that you have done on Hammermill Bond,  
you can feel sure that—

The purchasing agent will be satisfied that you have given him a standard  
paper of known quality.

The men in the office where the paper is to be used, know Hammermill  
Bond and associate its use with good business practice.

The big boss who is proud of his own product, recognizes the responsibility  
and obligation that must back up an advertised trade marked paper like  
Hammermill Bond.

The secretaries and stenographers who will write on the paper, know and  
accept it as good paper.

Every one concerned has formed a favorable opinion of the Hammermill  
Bond you have furnished on the order you have printed.



Paper is an important part of any printing job. It is an advantage to you to have the public acceptance and confidence and satisfaction that come naturally when you print the job on

**HAMMERMILL  
BOND**

THE UTILITY BUSINESS PAPER

HAMMERMILL PAPER CO., ERIE, PA.

NEW YORK OFFICE, 291 BROADWAY



**CUSTOMERS** and prospects forget *verbal* specifications. Striking sales points and convincing arguments of superiority deserve the permanent value of direct mail matter *made forceful* with modern illustrations, harmonious typography, good presswork and Cantine's Coated Papers. Ever since 1888, the Martin Cantine Company has specialized in the manufacture of fine coated papers exclusively.

Write to your nearest jobber or The Martin Cantine Company, Saugerties, N. Y., Dep't 155, for details of monthly contests and book of sample papers.

# Cantine's

## COATED PAPERS

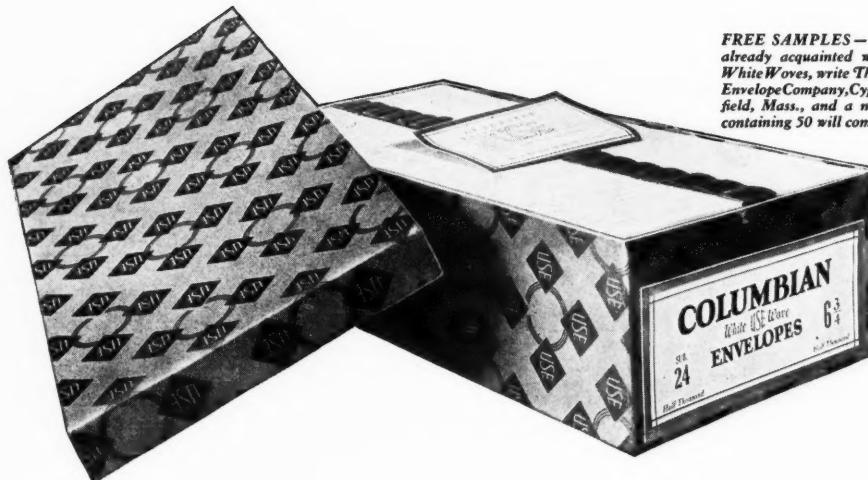
**CANFOLD**  
SURFACE FOLDING  
AND PRINTING QUALITY

**ASHOKAN**  
NO. 1 ENAMEL BOOK

**ESOPUS**  
REGULAR  
NO. 2 ENAMEL BOOK

**VELVETONE**  
SEMI-DULL - Easy to Print

**LITHO C.I.S.**  
COATED ONE SIDE



**FREE SAMPLES —** If you are not already acquainted with Columbian White Woves, write The United States Envelope Company, Cypress St., Springfield, Mass., and a neat sample box containing 50 will come to your desk.

# To have and to hold— your customers

NO matter what your customer pays for envelopes, he expects them to make good.

To sell him an envelope that may not "deliver the goods" is to risk losing his confidence.

When you sell Columbian White Wove Envelopes, you know he will be satisfied. He will like their clear, white color and amply strong paper with its good writing surface. His stenographer will find them "great" for typing. If he wants them printed, you'll have no trouble in striking a clear impression, even with halftones.

He will like the Columbian White Wove Box, with its dust- and soil-proof design. The box will keep its contents

as slick and smart as when they were banded at the factory.

He will be interested in the guarantee slip that goes into every box of Columbian White Woves. When he re-orders a month or three months hence, he'll get exactly the same standardized quality he gets now.

Columbian White Woves are the best prescription we know to cure the "shopping around" habit. Sell a man envelopes that make good, that are reasonably priced and that he can easily re-order BY NAME—and he doesn't need to shop around.

You can get Columbian White Woves quickly in all commercial sizes from 5 to 14 and Monarch, from your regular paper merchant.

USE  
The maker's initials  
USE  
are watermarked right  
in the stock

## UNITED STATES ENVELOPE COMPANY

*The world's largest manufacturers of envelopes*

Springfield, Mass.

*Location*  
Worcester, Mass.  
Rockville, Conn.  
Hartford, Conn.  
Springfield, Mass.  
Waukegan, Ill.

*Division*  
Logan, Swift & Brigham  
Envelope Co.  
White, Corbin & Co.  
Plimpton Manufacturing Co.  
Morgan Envelope Co.  
National Envelope Co.

*Location*  
Springfield, Mass.  
Worcester, Mass.  
Worcester, Mass.  
Indianapolis, Ind.  
San Francisco, Cal.  
Philadelphia, Pa.

*Division*  
P. P. Kellogg & Co.  
Whitcomb Envelope Co.  
W. H. Hill Envelope Co.  
Central States Env. Co.  
Pacific Coast Env. Co.  
The Monarch Envelope Co.

# COLLINS COVERS

## MAKE FINE CATALOGUES

ONE of these Collins Covers  
is the RIGHT cover for you

**C**Emphasized in every COLLINS COVER PAPERS are the six essential points which qualify them to deliver your sales message—DIGNITY - STYLE - COLOR - TEXTURE - PRINTABILITY and DURABILITY. Each point of superiority is moulded into the sheet—each point is essential for maximum results.

**C**Everybody who utilizes the printed catalog should know about Collins Cover Papers—their attractiveness, advantages and their wide range of usefulness in the field of advertising.

**C**Let us send you sample books of all the Collins Cover Lines. Every artist, designer, sales manager, advertising man and printer should see for himself how a distinctive cover paper gains that first favorable impression upon which the success of all advertising depends.

Collins Quality Cover Papers and  
Coated Cardboards are Sold through  
Distributors in the Principal Cities

MADE BY

A. M. COLLINS MFG. CO.  
226-240 COLUMBIA AVENUE  
PHILADELPHIA, U. S. A.



### Castilian

Few cover papers enjoy the vogue and prestige of CASTILIAN, which has the look and feel of rich old Spanish leather, and possesses unusual strength and wearing qualities.

8 colors - 2 weights



### Algerian

A popular priced cover of unusual character with a soft suede-like texture and a leathery feel that is distinctly unique.

7 colors - 1 weight



### Librarian

A new and inexpensive dress for all forms of catalogs and brochures. Soft and flexible stock with a distinctive leather embossed surface.

7 colors - 2 weights



### Rippletone

A practical all-purpose cover paper with a soft ripple-like coated surface. Good strength, embossing and printing qualities.

6 colors - 2 weights



### Damascan

Beauty and distinction are the outstanding features of this rich, lustrous metallic surfaced cover paper. Exceptionally strong.

4 colors - 2 weights



### Duotone

A cloud-like coated translucent stock with a perfect printing surface. Excellent for announcements, menus, folders, reply cards and dainty brochures.

4 colors - 3 ply



### Anniversary

A duplex translucent stock with a rich metallic ripple embossed surface, suitable for booklets, announcements and programs. Made in gold and silver finishes.

2 colors - 3 ply





## *Letterheads are MAILING PIECES*



DIRECT-BY-MAIL advertising is both to consumer and printer the most important method of advertising. Is not every letterhead a direct-by-mail "Mailing Piece"? Show the consumer how every letterhead is his representative and constitutes the backbone of his most important advertising campaign; then the selection of a paper for a letterhead becomes most important.

*Resource Bond* is obtainable in white and nine brilliant colors and two finishes. It will make individual letterheads at a very reasonable cost. Ask our nearest distributor for samples and quotations.

---

### GILBERT PAPER COMPANY, Menasha, Wisconsin

#### DISTRIBUTORS

Baltimore, Md.	B. F. BOND PAPER COMPANY	KUENSTNER & LUCIE PAPER CO.
Boston, Mass.	KNIGHT, ALLEN & CLARK, INC.	BISHOP PAPER CO., INC.
Chicago, Ill.	EMPIRE PAPER COMPANY	PAPER HOUSE OF PENN.
Cleveland, Ohio	KINGSLEY PAPER COMPANY	J. W. P. McFALL
Dayton, Ohio	THE BUYER'S PAPER COMPANY	SOUTHERN PAPER COMPANY
Denver, Colorado	CARTER, RICE & CARPENTER PAPER CO.	E. E. EMFREY PAPER COMPANY
Indianapolis, Ind.	C. P. LESH PAPER COMPANY	BAKER PAPER COMPANY, INC.
Madison, Wis.	MADISON PAPER COMPANY	INTER-CITY PAPER CO.
Memphis, Tenn.	TAYLOE PAPER COMPANY	SPokane, Wash.
Milwaukee, Wis.	ALMAN-CHRISTIANSEN PAPER CO.	SPokane PAPER & STATIONERY CO.
Minneapolis, Minn.	WILCOX-MOSHER-LEFFHOLD CO.	TOLEDO, Ohio.
New York, N. Y.	CUNROW BROS.	COMMERCE PAPER CO.
New York, N. Y.	GREEN, LOW & DOLGE, INC.	TULSA, Okla.
		TAYLOE PAPER COMPANY
		WASHINGTON, D. C.
		STANFORD PAPER COMPANY
		EXPORT—MAURICE O'MEARA COMPANY, New York, N. Y.

# RESOURCE BOND

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Rite-Fine Stationery



**Put up in a Novelty Cabinet containing 125 Sheets and 100 Envelopes  
for Personal, Professional and Social Use**

**T**HREE is an increasing demand for printed stationery in small lots for personal use.

To help the printer meet this demand with a Quality Paper in a useful and Unique Cabinet at a very reasonable price, Rite-Fine Stationery has been put on the market. Easy selling features have been built into Rite-Fine Stationery.

Made from NIBROC BOND, White, 24 lb. A Quality Paper almost like Vellum in finish and texture.

The handsome boxes are covered with a pretty Dusk Blue mat finish paper and are trimmed in Red. The two-color label adds to the attractiveness.

**GLADSTONE SIZE**  
Envelopes ..... 3½ x 5½  
Sheets (flat) ..... 7 x 10½

**7½" TWOFOLD SIZE**  
Envelopes ..... 3½ x 7½  
Sheets (flat) ..... 7¼ x 10½

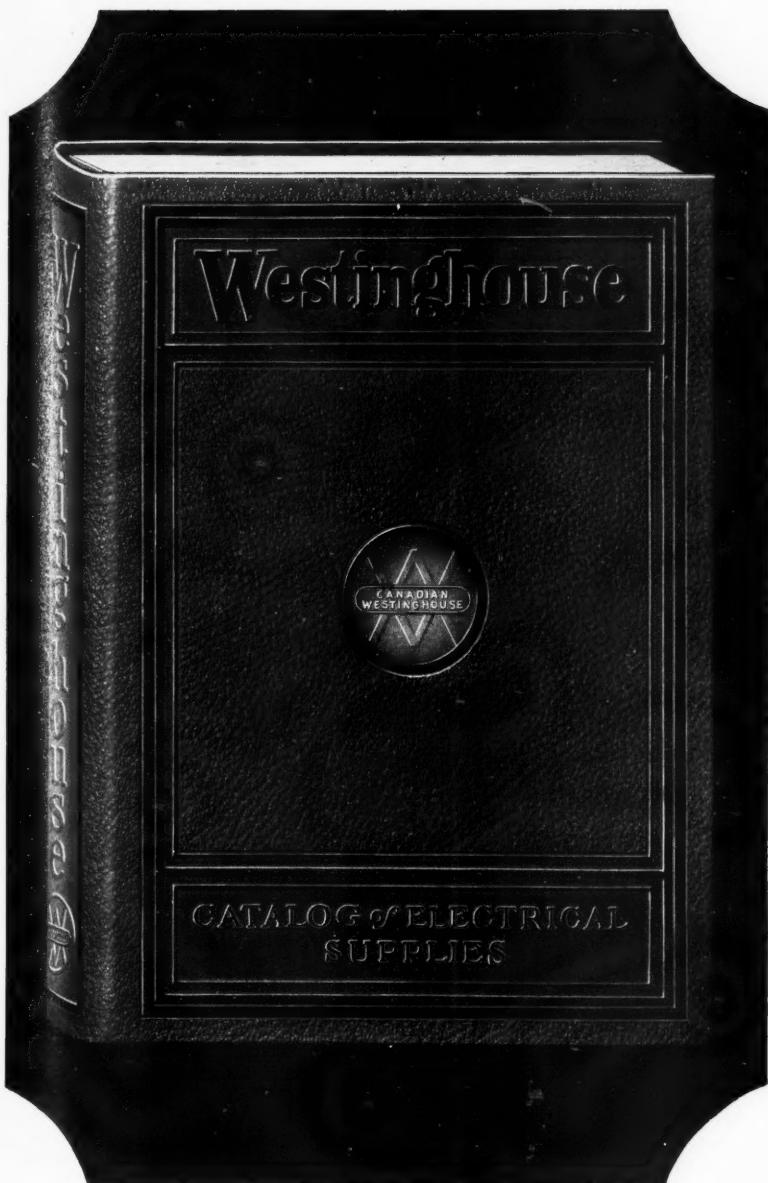
*Ask for Samples and Prices*

## THE PAPER MILLS' COMPANY

*Paper Merchants : Envelope Manufacturers*

Telephones Harrison 8000

517-525 South Wells Street, Chicago



## A Service That Will Help You Sell More Printing

WHEN prices are close and competition is keen, an unusual service may swing the job. Suggest a Molloy Made Cover and show your client how it will make his catalog stand out and command attention! We will create the design, prepare samples, and work out the other details so there is nothing left for you to do but submit the idea and close the order.

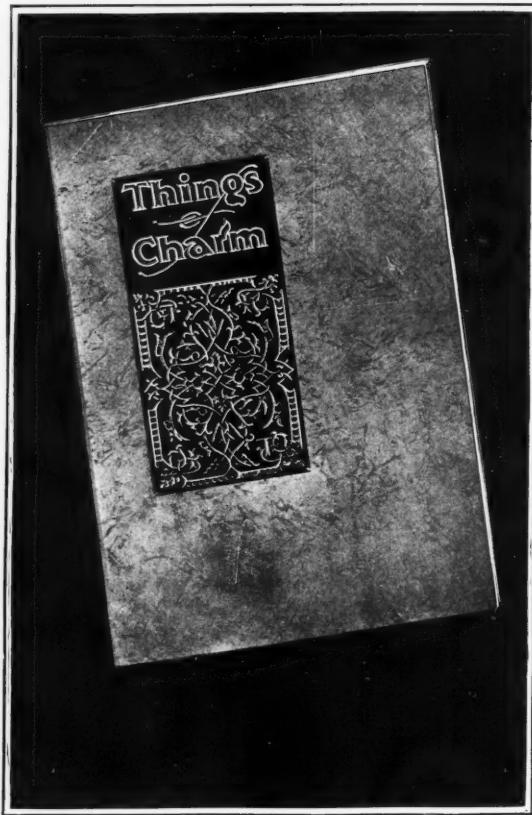
**Try It On That Big Job That's Up Now!**

**THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS**  
2859 North Western Avenue

Prospect-Fourth Building, Cleveland  
126 East 84th Place, Los Angeles

300 Madison Avenue, New York  
Carlton Publicity, Ltd., London

# MOLLOY MADE



## LODESTONE—*the Cover with the Charm that Endures*

THE simplest of designs may be made a charming thing when expressed on a background of beauty—LODESTONE. It gives to simple, artistic treatments, that which renders them Things of Charm. A beautiful example of richness afforded by simple gold and black is to be found in this booklet "Things of Charm." Send for it.

HAMPDEN GLAZED PAPER AND CARD CO.  
HOLYOKE, MASSACHUSETTS

Distributors for Great Britain

FRED'K JOHNSON, LTD.  
11-b Upper Thames St.  
London, E. C. 4

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.

Send me the Free Booklet "THINGS OF CHARM"—I am  
interested in more attractive papers for covers.

Name ..... Title .....

Company .....

Address .....

City..... State .....

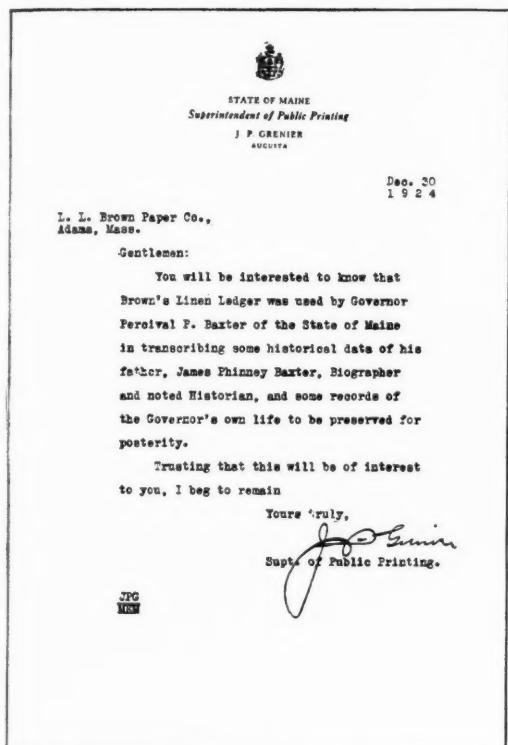
IP

Sales Offices

NEW YORK, N. Y.  
CHICAGO, ILL.  
SAN FRANCISCO, CAL.  
TORONTO, CAN.

# Chosen by the Governor

“to be preserved  
for posterity!”



Only Brown's Linen Ledger—a permanent paper—was considered fit to carry to posterity the transcript of historical data from the life of James Phinney Baxter, historian and biographer and father of Percival P. Baxter, former Governor of Maine.

The accompanying letter—from J. P. Grenier, Superintendent of Public Printing for the State of Maine, is a significant comment on the high regard in which Brown's Linen Ledger is held by State and County officials, Executives of large corporations and all who are desirous of “preserving records for posterity.”

New, white rags; pure spring water; careful and measured running of machines to insure thorough, uniform interlacing of fibres; and *specialization*—for 76 years—this formula has made L. L. Brown papers the standard of quality and value. They make and keep friends wherever they're sold or used.



If you use high grade Ledgers, Linens, and Bonds, you will find "Brown's Paper" a real sales help—it's something more than a house organ. Sent free on request.

L. L. BROWN PAPER CO.  
Adams      Established 1849      Massachusetts  
New York      Chicago      San Francisco      Los Angeles

# BROWN'S Ledgers, Linens and Bonds

BROWN'S  
LINEN LEDGER  
White, buff, blue

ADVANCE  
LINEN LEDGER  
White, buff, blue

GREYLICK  
LINEN LEDGER  
White, buff, blue

GREYLICK  
LINEN LEDGER  
with Brown's Flexible  
Hinge for loose leaf Books

BROWN'S  
FINE  
White, buff, blue, pink

BROWN'S LINEN  
Cream, blue; wove,  
laid

ADVANCE BOND  
White, buff, blue, pink

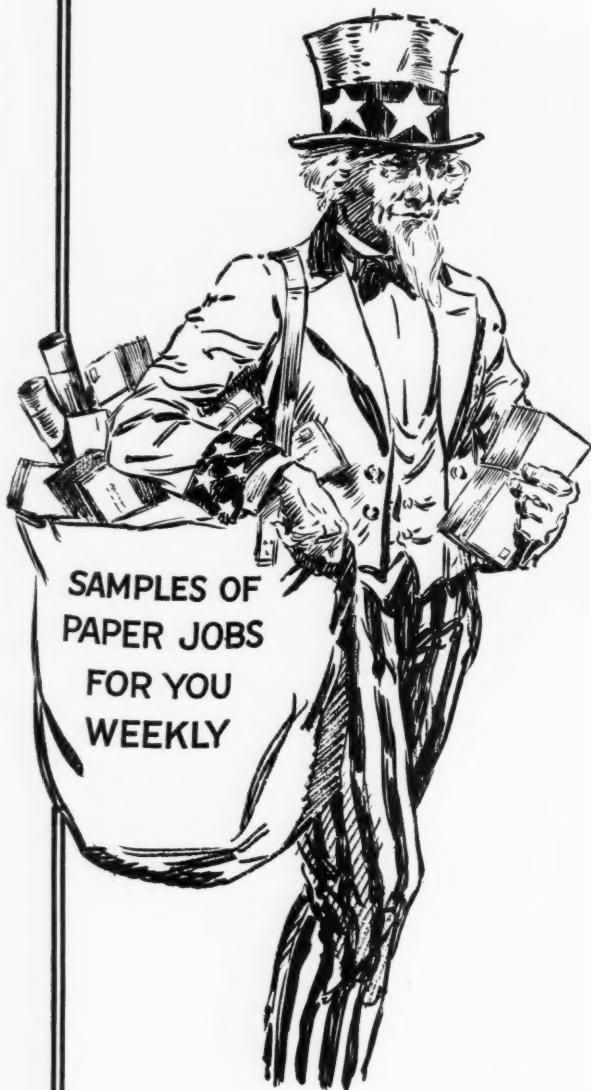
GREYLICK BOND  
White

BROWN'S LINEN  
TYPEWRITER PAPERS

ADVANCE AND GREYLICK  
TYPEWRITER PAPERS

BROWN'S MANUSCRIPT  
COVER





We Mail  
**EVERY WEEK**  
to 5000 Printers  
**10 Samples of**  
**Paper and Card-**  
**board**

**JOBS and**  
**SECONDS**

Complete Description, Price, Size, etc., is printed on a sample of actual stock offered.

Every lot is a bargain and is stock used in every printing shop.

*A Postal puts you on our Mailing List for Weekly Samples.*

# Sabin Robbins Paper Co.

*National Distributors of Paper Mill Jobs*

**CLEVELAND, O.**

**MIDDLETOWN, O.**

*Branch Warehouses*

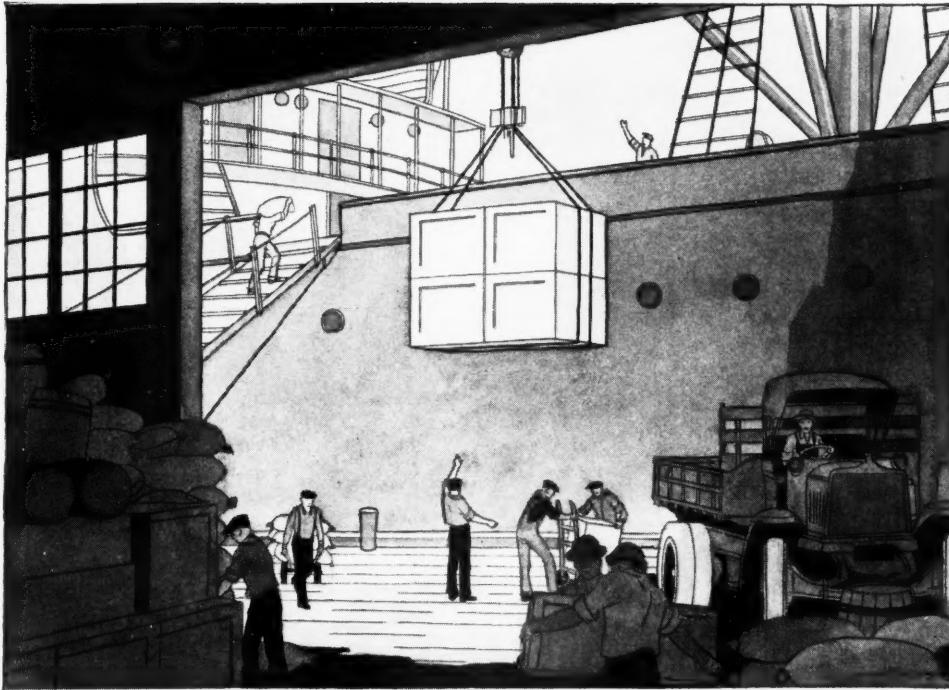
**CINCINNATI, OHIO**  
'Phone, Main 650

**CLEVELAND, OHIO**  
'Phone, Broadway 2194

**DETROIT, MICHIGAN**  
'Phone, Cadillac, 0600

**MILWAUKEE, WISCONSIN**  
'Phone, Broad 5770

**ST. LOUIS, MISSOURI**  
'Phone, Ohio 9197



## "BUT OH, THE LITTLE CARGO BOATS . . .

that sail the wet seas round." Their ports of call include all the great harbors of the world. Their holds are packed with all the priceless products of world-wide commerce. When they sail home to discharge their lading, those products must at some stage of their manufacture be presented upon paper.

For each product there must be one paper which will by type and picture properly translate it. To reproduce the

smoothness and sparkle of delicate glassware, to bring out the rich grain of fine wood, to equal upon its surface the time-worn color of a Persian rug—this is the supreme ability of Dill & Collins' papers.

Master printers have long recognized Dill & Collins' quality. There are 17 standard lines in all, coated and uncoated. If your samples are not complete, write to your nearest distributor. Dill & Collins Co., 112 N. Twelfth St., Philadelphia.

# DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS



### *List of DILL & COLLINS CO.'S distributers and their offices*

- |  |  |
|--|--|
| Atlanta—The Chatfield & Woods Company        | New York City—Miller & Wright Paper Co.    |
| Baltimore—J. Francis Hock & Co.              | New York City—M. & F. Schlosser            |
| Boston—John Carter & Co., Inc.               | Omaha—Carpenter Paper Co.                  |
| Chicago—The Paper Mills' Company             | Philadelphia—The Thomas W. Price Co.       |
| Chicago—Swigart Paper Company                | Philadelphia—Riegel & Co., Inc.            |
| Cincinnati—The Chatfield & Woods Company     | Pittsburgh—The Chatfield & Woods Company   |
| Cleveland—The Union Paper & Twine Co.        | Portland, Oregon—Blake, McFall Co.         |
| Concord, N. H.—John Carter & Co., Inc.       | Providence—John Carter & Co., Inc.         |
| Des Moines—Carpenter Paper Company           | Richmond—Virginia Paper Co.                |
| Detroit—The Union Paper & Twine Co.          | Rochester—Geo. E. Doyle Company            |
| Hartford—John Carter & Co., Inc.             | Sacramento, Calif.—Blake, Moffitt & Towne  |
| Indianapolis—C. P. Lesh Paper Company        | St. Louis—Acme Paper Company               |
| Jacksonville—Knight Bros. Paper Co.          | St. Paul—E. J. Stilwell Paper Co.          |
| Kansas City—Birmingham, Little & Prosser Co. | Salt Lake City—Carpenter Paper Co.         |
| Los Angeles—Blake, Moffitt & Towne           | San Francisco—Blake, Moffitt & Towne       |
| Milwaukee—The E. A. Bouer Company            | Springfield, Mass.—John Carter & Co., Inc. |
| Minneapolis—Minneapolis Paper Co.            | Tacoma—Tacoma Paper & Stationery Co.       |
| New York City—Marquardt, Blake & Decker      | Tampa—Knight Brothers Paper Co.            |
| Washington, D. C.—Virginia Paper Co.         |  |

# BENEDICTINE

(PATENTED)

AN EXCLUSIVE LINOTYPE TYPOGRAPHY FACE

36 Point

LINOTYPE TYPOGRAPHY furnishes equipment that bo 1234

30 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and 1234

24 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to 1234

18 Point

LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every dema 1234

14 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES equipment that both guides and responds to design, *MEETIN* 1234

11 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT that both guides and responds to design, *meeting every DEMAND TH* 1234

9 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT that both guides and responds to design, *meeting every demand that can be made on type. IT SIMPL* 1234

7 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH guides and responds to design, *meeting every demand that can be made on type. It simplifies the practice OF AMBITIO* 1234

12 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES equipment that both guides and responds to design, *meeting EVERY DEM* 1234

10 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT that both guides and responds to design, *meeting every demand that can BE MAD* 1234

8 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT TH at both guides and responds to design, *meeting every dem and that can be made on type. It SIMPLIFIES TH* 1234

6 Point with *Italic* and SMALL CAPS

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES and responds to design, *meeting every demand that can be made on type. It simplifies the practice of ambitious composition, AND AS* 1234

18, 24 and 30 Point Benedictine *Italic* in process of manufacture

## TYPOGRAPHY

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

BORDER: 5 POINT MATRIX SLIDE NO. 506, 6 POINT NO. 157<sup>1/4</sup>, 2 POINT NO. 403.



## *"Why Does Not Some Printer Take Advantage of this Point in Selling Stationery?"*

One-half the travel between New York and Chicago is on an excess fare train. These trains are business trains, and the passengers are almost invariably business men who do not hesitate to spend additional railroad fare to shorten their time.

In Chicago and New York and other large cities are hotels of a palatial character equipped with every modern improvement, and the occupants of most of the rooms in these hotels are business executives and high-grade traveling men who are allowed a larger expense account because a good hotel adds to their business efficiency.

If there is an adding machine, or a desk light, or a filing cabinet or a showcase which will sell goods better, or save time, or save money, or reflect credit on the house using it, it is promptly installed. The cost is a minor consideration besides what it will do.

Why does not some printer take advantage of this disposition in selling stationery? Why do not more manufacturers of business stationery specialize on Crane's Bond, and whenever they have an opportunity to figure on the usual annual order for their customers throw aside the sample papers that have been used for years, and stage a little salesmanship on what is generally agreed to be the finest bond paper made?

The business man who pays so quickly for other equipments for his business because they do something better than the old ones, will not hesitate when it comes to business stationery if the thing is presented to him in the right way.

# Crane's

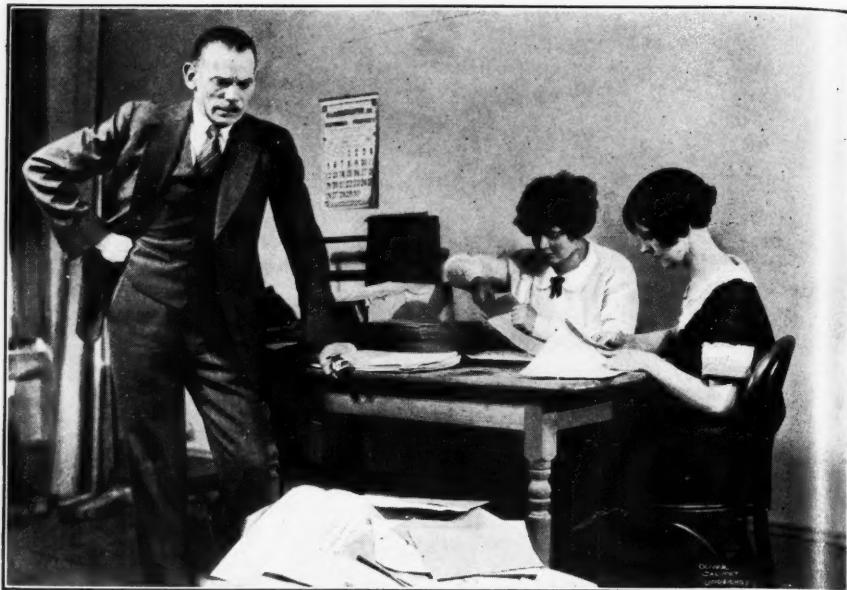
B U S I N E S S P A P E R S



CRANE & CO. INC DALTON, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The envelopes in the foreground of the picture are a dead loss—a loss of material, time, labor! The stamps will have to be removed; the addressing will have to be done over; the mailing will be held up while these envelopes are replaced. How much do imperfect envelopes slow up your mailings and add to their cost?



# LOST . . . a perfectly good customer

**P**ERHAPS you have known a case like this: A customer buys a thousand, or five thousand envelopes. He plans his mailing for a set time.

The envelopes are addressed, stamped—ready? When his clerks begin to insert the catalogs and close up the envelopes, they find that a lot of them don't "close" because the hole in the flap doesn't line up accurately with the clasp.

Crediting or replacing these defectives doesn't "let out" the printer or

stationer. The addressing and stamping must be done over; the mailing is delayed—somebody has to pay. It is pretty sure to be the man who sold the envelopes, and the price he pays is the loss of a perfectly good customer.

You need never have any concern about the proper line-up of the hole in the flap, and the clasp, when you sell Improved Columbian Clasp Envelopes. Accuracy in manufacture is a feature of Improved Columbian Clasps. Careful inspection before shipping is another.

This precision in cutting, folding, punching and gumming, plus the un-

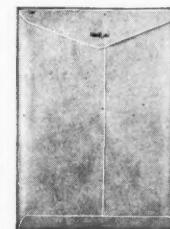
usually strong paper from which they are made, makes Improved Columbian Clasp Envelopes the best for your customer to buy—and the best for you to sell.

Sturdy boxing, in containers reinforced at the seams with kraft—or, in the case of the larger sizes, with cloth—brings these envelopes to your shelves in perfect condition.

Good material, good workmanship and good put-up combine to prove the good quality of Improved Columbian Clasp Envelopes to the eyes as well as to the fingers.

You can get these Envelopes in 31 useful sizes from your regular paper merchant. His stocks are backed by the eleven manufacturing divisions of the world's largest manufacturers of envelopes.

United States Envelope Company, General Offices, Springfield, Mass.



## Improved COLUMBIAN CLASP ENVELOPES

are carefully inspected to maintain their high quality. They are made by the United States Envelope Company, the world's largest manufacturers of envelopes.

Eleven divisions cover the country, and assure good service to distributors. These divisions are:

Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Mfg. Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	Monarch Envelope Co.

This is the Improved Columbian Clasp Envelope, of tough paper, accurately cut and folded, and strongly gummed. The Improved Columbian Clasp is of malleable steel. It can be opened and closed repeatedly without breaking. The prongs don't cut the fingers. The clasp is firmly anchored at four points.

## Improved COLUMBIAN CLASP ENVELOPES

Please Mention THE INLAND PRINTER When Writing to Advertisers.



## The sheet that shows how Warren Paper should print

**I**F you have never had a Warren Test Sheet right up under your nose, tell whoever opens your cases to bring those sheets to your desk.

You'll find the pictures and text layouts fine to cut up for dummy pages of standard booklet size.

The Test Sheet is placed in the top of every case of Warren's Standard Printing Paper to show you how the paper in that case printed when actually placed on the presses at Cumberland Mills.

If that run of paper had not produced the printing result you see in the Test Sheet, it would not have been shipped as Warren Paper. But the Test Sheet is not only a certificate of the printing qualities of the paper in the case it tops. You can also use it in selling.

With any good standard ink and ordinary equipment, any good pressman can get the quality of work you see in the Warren Test Sheet.

The hand-cut overlays used in making ready

for the Warren Test Sheets are saved from run to run. The average run is 125 sheets. Two Miehle presses are used. As many as thirty separate forms are handled in a single day. Working at this speed leaves no time to manipulate paper, presses and ink.

***Your customer may not want printing, but he surely wants what printing does***

Getting business men to think less about what printing *is*, and more about what it *does*, is the job of the Warren Direct Advertising Pieces for 1925. These booklets are written to help you sell more good printing.

You can get copies, without cost, from any paper merchant who sells Warren's Standard Printing Papers, or by writing S. D. Warren Company, 101 Milk Street, Boston, Mass.

# WARREN'S STANDARD PRINTING PAPERS

*Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding*

# WHICH PAPER?

## *The Strathmore 4-Group Plan Tells*

	COVERS	BOOKS	JAPANS	BONDS	WRITINGS
<b>THE · EVERYDAY · GROUP</b>					
	Bay Path Cover	Bay Path Book	Bay Path Imperial	Bay Path Bond Blandford Bond Strathmore Multicopy Bond	Bay Path Vellum
<b>THE · PRESTIGE · GROUP</b>					
	Alexandra Deckle Edge Narrow Width Old Cloister Cover Rhododendron Cover Strathmore Munsell Cover	Alexandra Book Alexandra Deckle Edge Narrow Width Blandford Book	Alexandra Japan	Alexis Bond Saxon Bond	Alexandra Brilliant Strathmore Snowdrift Telanian Extra Super Woronoco Damask
<b>THE · DISTINGUISHED · GROUP</b>					
	Old Stratford Parchment Cover Strathmore Deckle Edge Narrow Width	Old Stratford Book Strathmore Charcoal Strathmore Deckle Edge Narrow Width	American Japan Parchment Strathmore Japan	Strathmore Deed Strathmore Parchment Woronoco Bond	Strathmore Script
<b>THE · DECORATIVE · GROUP</b>					
	Aladdin Cover Araby Cover Bannockburn Cover Parquetry Cover Strathlaid Booklet Strathmore Brochure Strathmore De Luxe	Strathlaid Booklet Strathmore De Luxe			Aladdin Writings

STRATHMORE EXPRESSIVE PAPERS  
ARE PART OF THE PICTURE



# WHICH PAPERS

## *Come Within the Price?*

Many advertisers are born practical-minded. They begin certain jobs with a price-limitation. Then—which papers come within the price? Which give opportunity to be different? Which afford change from the same old thing? . . . Now comes the Strathmore 4-Group Plan. It tells. It presents 3 groups of Strathmore Expressive Papers at 3 price levels, and a 4th group of decorative papers . . . Does this job class as "Everyday"? The

Everyday Group points out "Every-day" covers, books, japans, bonds and writings. Does that job class as "Prestige"? The Prestige Group gives a complete choice of "Prestige" papers. Thus, also, with your "Distinguished" or best jobs, and with your "Decorative" or novelty jobs . . . When your customers know what they want, and when they don't—work from the 4-Group Plan. How will you have your card? Please mark the coupon.



## WHICH STRATHMORE EXPRESSIVE PAPER?

*The 4-Group Plan tells*





### "Watch this Jack-Knife!"

Recognition in the old swimmin' hole comes with ability to "do your stuff."

Most of your customers are manufacturers or merchants with a reputation for "delivering the goods." But that reputation alone will not gain their printed sales argument a reading. You must dress their stories attractively.

Illustrations are the most effective way of doing this. Good art work and engravings while making attractive will also strengthen and vitalize any sales story. Let us plan with you.

**CRESCEENT ENGRAVING CO.  
KALAMAZOO, MICH.**

*Brass*

*Yes!*

We make all of these and many others. Our many years of experience in brass rule making enables us to offer you the highest quality of product.

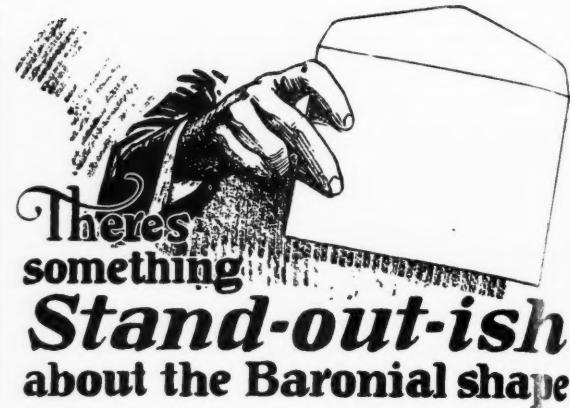
**The L. A. HANSEN  
TYPE COMPANY**

ROCKLAND, MASSACHUSETTS, U. S. A.

RULE  
(In strips, mitered sets or  
cut labor-saving)

CIRCLES  
OVALS  
DIAMONDS  
TRIANGLES  
ODD  
DESIGNS

made to order on  
short notice.



SHOW your customers how conspicuously the Baronial shape stands out from ordinary mail. Suggest the added attention-value, the dignity and distinctiveness that this would assure to his booklets, form letters and other direct mailings. Securing this style is no longer a matter of "special mill order" or fancy "box goods" prices. Western States has them ready—thirteen standard sizes in varying grades of stock. Five sizes have plain or paneled cards to match.

That's service for you. No tedious delays—for Western has twenty million envelopes in over 600 styles ready for quick shipment out of stock.

Free Price List No. 27 Tells the Whole Story. Send for it at Once.

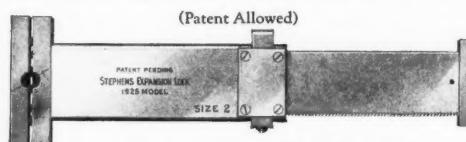
**The Western States Envelope Co.**

South Water  
from Clinton  
to Ferry Sts.  
Milwaukee  
Wisconsin

## Stephens New Model EXPANSION LOCK

Used as an INSIDE Lock for small forms  
inside of chases, and as OUTSIDE Lock  
for forms on beds of cylinder presses

(Patent Allowed)



5 Sizes	No. 1,	Closed 3 1/2", Fully Open 4 1/2"
	No. 2,	" 4 1/2", " 6 1/2"
	No. 3,	" 6 1/2", " 10 1/2"
	No. 4,	" 10 1/2", " 18 1/2"
	No. 5,	" 18 1/2", " 32 1/2"

This positively safe, quick-acting and durable Expansion Furniture combined with absolutely reliable Quoins should always be within easy reach of stoneman and cylinder pressman. By its use, wood furniture, empty chases, old blocks, and all springy space-filers and great time-wasters are discarded completely.

For Automatic Presses, such as the Miehle Vertical, Kelly, Miller High-Speed, Standard, and other rapid-running machines, it is dependable: whether beds are flat, vertical, or set for forms placed type-face down.

Other Locks: Wickersham Three-Disk Cam Quoins, made in three sizes; and Morton Lock-Ups (Side or Foot Stick and Quoins combined in one piece), made in 42 lengths, 3-in. to 26-in.

**Samuel Stephens and Wickersham Quoin Co.**  
Originators and Sole Manufacturers  
174 Fort-Hill Square, Boston, Mass., U. S. A.



## *Within arm's reach*

—you have two great conveniences: your Butler catalog and your telephone. Both save your time by putting our service at your call. In the catalog you will find full information about the full line of Butler Papers; it is a list kept up to the minute on prices and papers in stock. Choose, from this catalog, the paper or papers you want to see for any

particular job—reach for your telephone and say the word to the Butler Division which serves you—dummies or full sheet samples of any paper listed in the catalog will be delivered to you promptly. Use your catalog and your telephone to get the most out of Butler Papers and the cheerful service which accompanies them.

(Reprinted from the new Butler Booklet,  
"Melotone is a Beautiful Paper")



J. W. Butler Paper Co. .... Chicago  
Standard Paper Co. .... Milwaukee  
McClellan Paper Co. .... Minneapolis  
McClellan Paper Co. .... St. Paul  
McClellan Paper Co. .... Duluth  
Butler Paper Co. .... Detroit  
Southwestern Paper Co. .... Dallas  
Southwestern Paper Co. .... Fort Worth

**Distributors of Butler Brands**  
Central Michigan Paper Co. .... Grand Rapids  
American Paper Mills Corp. .... New York  
Mississippi Valley Paper Co. .... St. Louis  
Missouri-Interstate Paper Co. .... Kansas City

Southwestern Paper Co. .... Houston  
Butler Paper Co. .... Denver  
Sierra Paper Co. .... Los Angeles  
Pacific Coast Paper Co. .... San Francisco  
Pacific Coast Paper Co. .... Fresno  
Mutual Paper Corp. .... Seattle  
Butler American Paper Co. .... Chicago  
Patten Company, Ltd. .... Honolulu

INSURE CONTINUED PROSPERITY  
By Cutting Costs with  
**HORTON VARIABLE SPEED PULLEYS**

They provide "*A Speed for Every Need*"

BY THE SIMPLE MOVEMENT OF A CONVENIENTLY PLACED HAND LEVER  
YOUR PRINTERS SUPPLY HOUSE SELLS THEM

Products of the HORTON MANUFACTURING COMPANY, Minneapolis, Minn., U. S. A.

QUALITY . . . . .  
• • SERVICE • •  
• • • • • VALUE

Embodied in All  
Standard Line, Point Set

[TYPE]

*Manufactured by*

Damon Type Founders Co.  
Incorporated  
44 Beekman Street, New York

We Carry in Stock Ready for Immediate Delivery  
Chandler & Price Presses, Hamilton Wood and Steel  
Equipment, and Everything the Printer Requires

For Quick Deliveries  
Do Your Padding With



It Dries in 15 Minutes

Taylor's "Quick-Set" Padding Cement is practical for it requires no heating, is easy to apply and is always ready for instant use regardless of weather conditions.

The best printers endorse "Quick-Set" for they have known it for 10 years, know it is reliable and that it speeds up production. Can be used with or without cheesecloth. "Quick-Set" keeps in any climate, and is packed 1, 2, 4, 6 or 12 quarts to the case in colors of Buff, Blue, Red or Green.

PRICES: One Quart, \$1.00; One Gallon, \$3.80  
F. O. B. Boston

Parcel Post Prepaid on Orders for Four Quarts or More

Send your trial order today to Dept. I and  
you will find real satisfaction in padding

Taylor Gluem Co., Mfrs.  
Established 1910  
173 State Street, Boston, Mass.



*We Carry in Stock:*

132 Items of Colored Book Paper  
1522 Items of Cover Paper

**JAMES WHITE PAPER COMPANY**

*"The Cover House"*

219 WEST MONROE STREET, CHICAGO

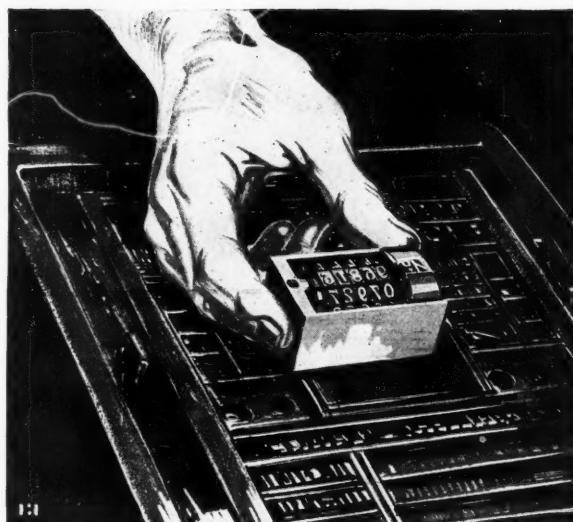
**NOW READY  
for Distribution!**

"PRACTICAL SUGGESTIONS ON MOTIFS AND COLOR SCHEMES FOR COVERS, ANNOUNCEMENTS, MAILING PIECES"

A practical, helpful reference portfolio, deserving of a place in the right-hand drawer of your desk or in your suggestion file. You will find its suggestions helpful whenever planning or designing catalog or booklet covers or announcements.

*It is yours for the asking.  
Write for it!*

**The  
PENINSULAR  
PAPER COMPANY**  
MAKERS OF UNCOMMON COVER PAPERS  
*Upsilonanti Michigan*



## In the Chase for Profit!

MORE and more it is becoming essential to watch your profits. Little ones are even more important than big ones because they are easier to make and in the end amount to just as much.

For instance, take those jobs of numbering you have neglected in the past. Individually they may not amount to much. But the extra profit they bring soon totals a tidy sum. They may even mean the difference between profit and loss.

# ROBERTS Numbering Machines

help to get these money-making orders—and after you get them Roberts Numbering Machines will help you do them at a greater profit. For Roberts Machines are easy to use, easy to clean, and of infallible accuracy. They are Made in America by Americans, are easy to get and better serviced. Expert advice on special machines, repair work and supply parts are quickly accessible.

Moreover, the two most popular models are now so reasonably priced that you can afford to buy enough to take care of any job you get.

**MODEL 27—Now \$12  
MODEL 28—Now \$14**

*Ask your Typefounder or write*

**The Roberts Numbering Machine Co.**  
694-710 Jamaica Avenue, Brooklyn, N. Y.



## EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfit, \$160.00 up.

*Write for Descriptive Matter, Testimonial Letters from Users, etc.*

**EMBOSSOGRAPH PROCESS CO., Inc.**  
251 WILLIAM ST., NEW YORK CITY

### BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

• • • LIKE MILO BENNETT • • •

### Motors and Controllers for Every Printing Requirement



### DUNHAM-WATSON CO.

Successors to

**Frederick Dunham & Co.**  
Printing Ink

PRINTING  
OFFSET &  
LITHO INKS D VARNISHES  
DRIVERS DRY COLORS

638 SOUTH CLARK STREET  
Chicago, Ill.

## EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD  
Simple, economical, durable.

Sheets, 5 $\frac{3}{4}$  x 9 $\frac{1}{2}$  inches. \$1.25 a dozen, postpaid.

**THE INLAND PRINTER COMPANY**  
632 SHERMAN STREET, CHICAGO

There is only one ENGRAVING  
That produced by the Artist on Steel and Copper and  
EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.  
Belleville, Illinois  
Everything for the Engraving Department

One Operator Can Tend Three cylinder  
type job presses with Autofede  
and Deliver up to 14,400 per Hour.

**M-24**

*Write for Full Information.*

LISENBY MANUFACTURING COMPANY  
1034 Transportation Building  
Dept. A, Chicago, Illinois

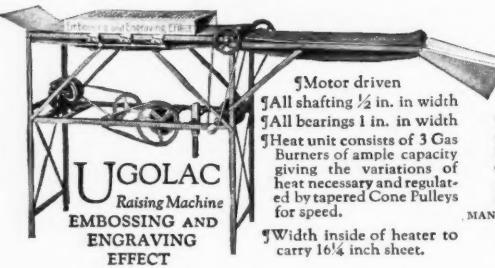
## Plateless Engravers!

Use UGOLAC COMPOUND A NEW PRODUCT

Will give perfect Embossed & Engraved Effects  
in Gloss and Dull Finish. Our Gold and Silver  
Compounds are unexcelled.

Gloss & Dull PRICE Gold & Silver  
\$2.50 PER LB. \$4.50

C.O.D. ALL CHARGES PAID  
HUGO LACHENBRUCH  
18 CLIFF STREET, N. Y. C.  
Telephone BEEKMAN 2765



Buy THE  
**UGOLAC**  
Raising Machine

This is a floor machine, standing 39  
inches high; length overall 7 ft. 5 in.  
Substantially built in our own factory  
enabling us to put on the market for  
**\$125. F. O. B. New York**  
*In ordering specify current  
MANUFACTURED BY D. C. or A.C.  
HUGO LACHENBRUCH  
18 CLIFF STREET, NEW YORK*

# 57 ANSWERS TO 57 QUESTIONS

A booklet prepared by the makers of  
**STANLEY PROCESS**  
TYPE METAL

containing valuable information to  
machine operators, machinists and  
stereotypers. Write for a copy.

**United American Metals Corp'n**  
196 Diamond Street, Brooklyn, N. Y.

## Overlay Knives Tested for Quality of Temper

Have keen edge and of much flexibility,  
enabling the operator to divide a  
thin sheet of paper very delicately.  
The blade runs the entire length of  
handle, and is of uniform temper  
throughout. As knife wears covering  
can be cut away as required.

PRICE 60c POSTPAID

**The Inland Printer Co.**  
632 Sherman St., Chicago, Ill.

## THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books  
on the subject, and I shall in-  
clude it in my list of approved  
books on Advertising. It is well  
written and artistically gotten  
up. I congratulate *The Inland  
Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.  
Price \$2.35 postpaid.

**THE INLAND PRINTER CO.**  
632 Sherman Street, Chicago



TO YOUR EFFICIENT executive, quality is one thing, to your sensitive artist another. Yet "Canson Ingres" is a paper to please them both. It is to the printer craftsman a joy—to the advertiser a success. Hand-made laid antique in nineteen pleasing colors with an individual finish.

**VIDALON<sup>HAND MADE PAPERS</sup>**  
*Canson & Montgolfier*  
 461 Eighth Avenue  
 NEW YORK CITY

## It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!  
 Send for sample.

**TRIANGLE INK AND COLOR CO. INC.**  
 MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

Main Office:  
 26-30 Front Street  
 Brooklyn, N.Y.



Service Office:  
 13 So. 3rd Street  
 St. Louis, Mo.



Pads-it is a padding compound which is applied cold. It remains flexible—will not dry out—will not become sticky and stringy even if kept in a hot place—needs nothing added and is always ready for instant use. It has a pleasing odor—spreads easily and evenly—permits a quicker and neater padding job. Use Pads-it for every kind of padding—it may be had in containers holding gallons and quarts.

## "5-A" Rubber Tablet Glue

No. "5-A" is a Commercial adhesive—a hot padding gum that dries quickly and always retains its original flexibility. No cheese cloth for reinforcement is needed—does not mold or separate and will not become stringy or brittle. A superior padding gum which can be relied upon in all emergencies. It will pay you to give "5-A" a trial—once you use it you will always use it. Send for prices.

5, 10, 20,  
 30, 60  
 pound tins



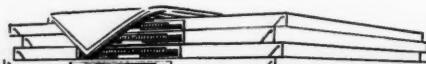
Red  
 White  
 Green

WRITE FOR PRICES

**The Commercial Paste Company**  
*Makers of 67 Different Adhesives*  
 Dept. 41. Columbus, Ohio

## Always specify Dennison's Gummed Paper

- 1. Unexcelled gumming
- 2. Paper lies flat
- 3. Perfect printing and writing surface
- 4. Wide range of colors
- 5. Uniform quality
- 6. Water-proof packaging



Dennison Manufacturing Co.  
FRAMINGHAM, MASSACHUSETTS

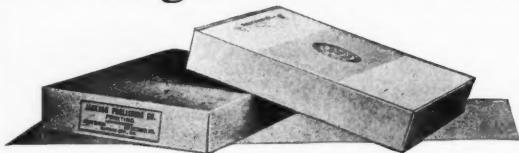
## Commercial Christmas Greeting Cards

Why not have our sample book and get some of the profitable business that is to be had on this class of merchandise. We furnish cards with design and greeting only, or imprinted with your customer's name. Price of sample book \$3.00.

*Order NOW and get the early business.*

STEPHEN GREENE COMPANY  
200 Fifth Ave., New York      Philadelphia, Pa.

## Turn Your Packages Into Profit



Lindley Folding Stationery Boxes cost so little and are so easy to handle, you cannot afford to overlook this method of delivering your printed matter.

*Write for Prices and Samples*

Lindley Stationery Box Co., Marion, Indiana

## Linotype Matrix Re-Shaper

### Matrix Combination Swage

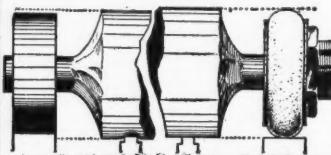
For re-shaping worn and twisted combinations. Will Save Mats, Save Time and Save Money. Soon pays for itself.

*Ask any user  
Price, \$12.50*

Matrix Re-Shaper Co.  
1249 Ashland Ave., St. Paul, Minn.



## Morgan Expansion Roller Trucks for JOB PRESSES



A new roller with regular steel truck—giving effect of pressure on type. This rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks, insures clean printing without cutting of rollers.

**USER REFERENCES ON REQUEST.  
LENGTHENS LIFE OF ROLLER.**

Noiseless and efficient. An improvement on any type of roller. Easily adjusted.

**They Save 50%  
of Your Ink**

Prices at your dealers:

Set of 6      8x12 C. & P., \$7.70

Set of 6      10x15 C. & P., 7.70

Set of 6      12x18 C. & P., 8.80

Set of 8      14½x22 C. & P., 11.00

### Morgan Expansion Roller Truck Co.

Ask your dealer or send direct.      100 N. Larchmont, Los Angeles, Cal.

## FOR SALE

## 600 Fonts Wood Type

*at a Reduction of 25% off List Price*

Gothics from 4 to 30 line in all widths. Made up in 4-A fonts and figures, some with lower cases. **This is the Best Stock of Wood Type ever manufactured.** Money-back guarantee if not satisfactory.

*Write for sample sheets at once.*

### American Brass & Wood Type Co.

FRANK GERHARDT, Prop.

1800 East New York Ave., Brooklyn, N. Y.

## The Pryor Press

Uses the—

CHICAGO, ILL.

# HOFF

Slitter, Perforator and Scorer  
Attachments

American Type Founders Co.  
Or Any Authorized  
DEALER IN "PRINTERS" SUPPLIES

## M E T A L S

Linotype, Intertype,  
Monotype, Stereotype,  
Special Mixtures

## QUALITY

First, Last and All the Time

### E.W. Blatchford Co.

230 N. Clinton St.      World Building  
Chicago      New York

We cater to the Printing  
Trade in making the  
most up-to-date line of

## Pencil and Pen Carbons

for any *Carbon Copy* work.

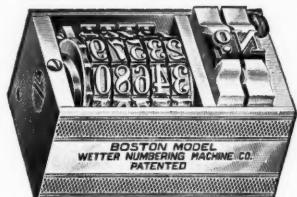
Also all Supplies for Printing  
Form Letters

### MITTAG & VOLGER, Inc.

PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

# **WETTER** Numbering Machines



Nº 12356  
FACSIMILE IMPRESSION

5-Wheel Machine  
**\$16.00**

6-Wheel Machine  
**\$18.00**

Sold by  
All Reliable Dealers

Are used in successful printing plants all over the world to print and number at one operation; in many cases saving the cost of numbering and enabling you to complete the work on one run through the press. You need them to compete on this class of work.

The Wetter is a rigid, reliable machine and is sold at a price that will return the amount invested in a few runs.

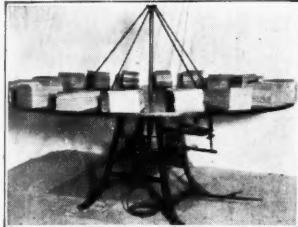
## **GET INTERESTED ENOUGH**

to send for our catalogue, and allow us to demonstrate the advantages of the Wetter

**Wetter Numbering Machine Co.**

Atlantic Avenue and Logan Street, Brooklyn, New York, U. S. A.

## **Rotary Gathering Table**



Write for circular.

**EFFICIENCY BINDERY TABLE COMPANY**  
General Office, 12130 Eggleston Ave., Chicago

Variable speed—2 to 6 revolutions per minute. Bindery girls will accomplish nearly twice as much work with less fatigue. Simple and inexpensive to operate. Handles book sections, single sheets, calendar pads. One to six girls work at the same time.

## **The New Hancock All Steel Quoin**



Here's a sturdy little unit that combines the advantages of a Narrow Quoin and a Wide Spread. It is slightly over three picas wide and has a direct spread of one and one-half picas.

Quick acting and powerful, this Positive Lock Quoin holds the form firmly down to the press bed, which assures a clear, sharp impression and less wear on the form. There's no jarring loose from vibration.

*Many dealers are now stocking them. If your dealer does not have them order direct for immediate delivery.*

**H. H. HANCOCK :: Swampscott, Mass.**

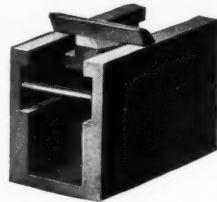
## **UPRIGHTGRAIN Printing Base Systems**

SECTIONAL • POINT SYSTEM • STANDARD AND HALFTONE HEIGHT

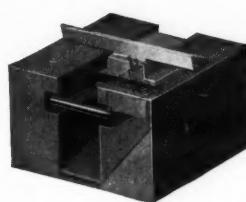
**J. W. PITT, INC.**

*Home Office and Factory: BATH, NEW YORK*

REPRESENTED BY  
E. G. LUNDEEN  
203 Transportation Bldg.  
Chicago, Ill.



4x8 Hook



8x8 Hook

ANDREW & SUTER, 23 Goswell Road • London, E. C. 1, England

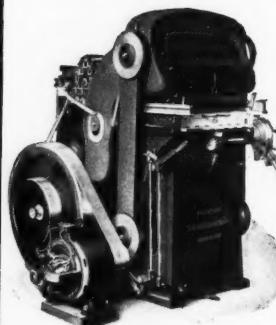
## "NORTHWESTERN"

Push-Button  Controlled

VARIABLE SPEED MOTORS  
FOR PRINTING MACHINERY

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, U.S.A.



For Good Stereo-typing, Halftone and Color Plates

Use the

**Hercules**  
Mat Embosser

Ask for full details

**FRANK NOSEL**

38 Park Row, N.Y.

MODERN PRINTING MACHINERY

The Hercules Press

### Get the Edge on the Business Card Business

Why sell ordinary business cards in competition with every print shop in town when you can so easily get the edge on this trade with Wiggins Patent Scored Cards and Wearwell Lever Binder Cases?

The high quality of work possible with these cards, the neat appearance they present in the Wearwell cases -- always fresh and clean and the economy of this method of



putting up cards (no waste from spoilage)

will make your shop the headquarters for business cards in your city. You will also bring in large orders for other kinds of printing. Write for prices and details of sample orders today!

**WIGGINS**  
peerless  
**CARDS**

THE JOHN B. WIGGINS CO.  
1101 So. Wabash Ave.  
705 Peoples Gas Bldg., Chicago, Ill.

## YOU DO NOT FIGURE ON POOR ELECTROTYPE

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization -- give your pressroom a chance to equal in practice the anticipation of your estimator.

**Dinse, Page & Company**

725 S. La Salle St., Chicago Tel. Harrison 7185

## Print Shop Steel Equipment



No. 35-B

The revolving and adjustable Linotype Operators' Stool

Operators' Chairs and Stools  
Electro Cabinets · Tables  
Assembling Trucks  
Galley Racks and Galleys

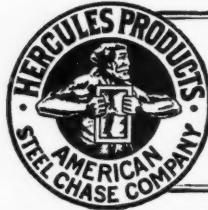
Write us your needs

### ANGLE STEEL STOOL CO.

Factory and Office Steel Equipment  
PLAINWELL, MICH.

Branch Offices

9 S. Clinton St. 333 State St. 98 Park Place  
Chicago Detroit N.Y. City



**American Steel Chase Co.**

Manufacturers of

**HERCULES PRODUCTS FOR  
THE PRINTING TRADE**

Electric-welded Steel Chases  
Beaded Pressed Steel Galleys  
Form Trucks, Brass Rule  
"Amscol" Cleaning Fluid

Order direct or  
from any dealer  
122 Centre St.  
New York

## VELLUMS and FABRICS

For Commercial Printers,  
Lithographers, Engravers, Novelty Manufacturers, Blue Printers  
Send for samples and prices in sheets or rolls

Manufactured by  
**WILLIAMS, BROWN & EARLE, Inc.**, 918 Chestnut St., Phila., Pa.

## The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher  
SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say

The Waco-Times Herald,

Waco, Tex., Aug. 2, 1911,

Dick Patent Mailer Co.,

139 W. Tupper St., Buffalo, N.Y.

Gentlemen — I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit. Yours very truly,  
B. D. GEISER, Foreman Mailing Dept.

For further information, address

**REV. ROBERT DICK ESTATE**, 139 W. Tupper St., Buffalo, N.Y.

## KRAUSE UNIVERSAL MACHINE "YR."

*A Little Bindery in itself*

WILL DO ROUND CORNERING-PUNCHING-EYE-LETTING-THUMB-HOLES-INDEX

CARD CUTS-ANGLE CUTS ETC.

A GOOD AND SMALL INVESTMENT

FOR EVERY PRINTER AND BOOKBINDER.

LARGE STOCK-PROMPT DELIVERY.

**HOFFMANN TYPE & ENGRAVING CO.**

114-116 E. 13<sup>th</sup> ST. NEW YORK CITY.



## Know by Proofs

That plates, cuts and type are right before the pressman gets the form and save the most valuable time in your plant, and at the same time improve the quality of work.

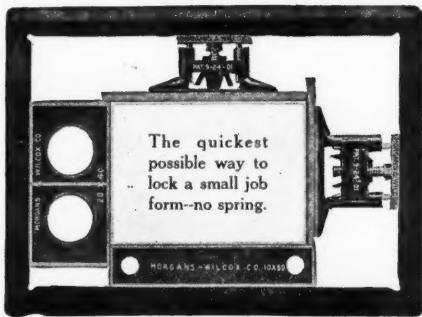
### Vandercook Rigid Bed Composing Room Presses

have proved beyond the possibility of argument the superiority of the rigid bed principle for composing room presses.

*Write for Full Information*

**Vandercook & Sons** Originators of the Modern Proof Press  
1716-22 W. Austin Ave., Chicago, Ill.

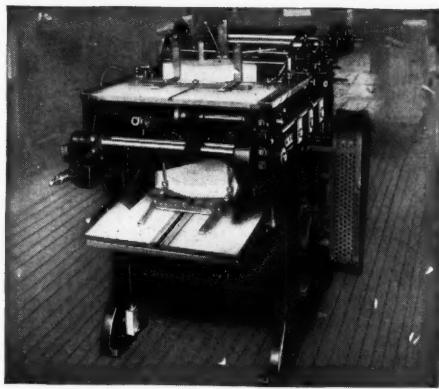
## FLEXIBILITY



The M & W Lock-up System can be used in your smallest or largest forms. You use it every day—not merely occasionally. Your choice of Iron Furniture sizes ranges from 2 x 4 to 60 x 120 picas. Our Job Locks fill and lock any space from 1½ to 8¾ inches safely.

**MORGANS & WILCOX MFG. CO.**  
MIDDLETOWN, N. Y.

**The only press that will feed died-out blanks, made-up envelopes and sheet work equally well**



**7,500 impressions per hour from curved plates**

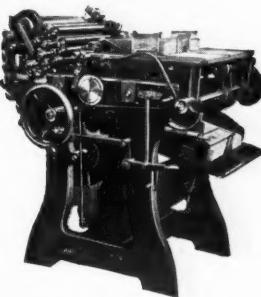
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Anystock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



**STOKES & SMITH CO.**

Summerdale Avenue Philadelphia, Pa.

British Office: 23, Goswell Road  
London, E. C. 1

*The Bindery Room Chair  
That Pays for Itself*

# Royal CHAIRS AND STOOLS

The Seat of Production

Printers who realize the tedious fatigue strain of bindery work due to repetition, quickly appreciate the increase in production resulting from the adjustable features and comfort quality of Royal Stools and Chairs.

Ask for Catalog and Free Trial Offer

**ROYAL METAL MFG. CO.**  
2321-23 S. Western Avenue, CHICAGO, ILL.

Adjustable Range  
17" x 23"  
21" x 27"  
25" x 31"

**The Productimeter**

5 6 8 7 3

MODEL 5 D1  
"DURANT MANUFACTURING CO."  
MILWAUKEE, WIS.

If your plant was turning out dollars you would be very particular about the count. How about your equivalent? Ask for our new Catalog No. 46.

DURANT MANUFACTURING CO.  
(3118) 653 Buffum Street, Milwaukee, Wis.

## Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters, American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

American Type Founders Co., Conner Fendler Branch  
96 Beekman Street, New York City

## THE WING MAILER

Foremost Among Label-Pasting Machines

The large number of Wing Mailers in use together with many appreciative notes well demonstrates the advantages of our machines. Here's a voluntary testimonial that speaks for itself:

TEMPLE DAILY TELEGRAM  
Temple, Texas, April 24, 1925  
CHAUNCEY WING'S Sons,  
Greenfield, Mass.

"I have been using your Wing Horton Mailer No. 1 for four or five years with the best satisfaction. The time which can be obtained with a mailing machine, I know it is the speediest and best machine on the market. It pastes 1000 letters per hour, 12-page papers per hour. I also use the Millspad List Press; it is responsible for my success on the Wing Horton Mailer."

(Signed) JOE A. STRONG.

Further details on request.

**CHAUNCEY WING'S SONS**  
GREENFIELD, MASS.

To Eliminate Static Electricity—  
Offset—Slip Sheeting, Use  
**The Johnson Perfection Burner**  
Cleveland

## "THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10c. extra.

**THE INLAND PRINTER COMPANY**  
642 Sherman Street, Chicago

## "BRONZE E-Z"

A Real Cut-Cost Hand Bronzing Pad

PATENTED  
No Waste  
Bronzes and Cleans in One Operation  
Sent Postpaid for \$5.00. Check with Order  
BERNARD McGINTY ESTATE DOYLESTOWN, PA.

## The Doyle Electric Sheet Heater

Doyle's Brilliant Gold Ink      Doyle's Liquid Reducer  
Doyle's Setswell Compound      Doyle's Fast Drier  
The J. E. DOYLE COMPANY, CLEVELAND, O.

## A Concise Manual of Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages, packed with information that you can use every day. Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying. Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

**THE INLAND PRINTER CO.**  
Book Dept. 632 Sherman Street, Chicago, Ill.

## YOUR MARKET

THE INLAND PRINTER contains an advertising section, part of which is an exchange for those wishing to buy or sell printing and newspaper plants, equipment, etc.

Another part of this section which both employers and employees watch closely, lists positions available and positions wanted.

When you are in the market for a position, an employee, machinery to buy or sell, do not forget this service. The cost of such advertising is very reasonable.

### Classified Advertising Section

**THE INLAND PRINTER**  
632 Sherman St., CHICAGO

# 25% Reduction in Price

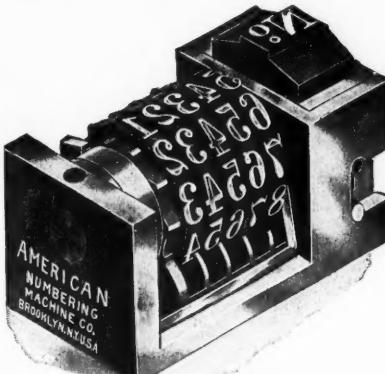
of the Standard AMERICAN TYPE-HIGH NUMBERING MACHINES

## New Prices

MODEL 30  
5 Wheels **\$12.00**

MODEL 31  
6 Wheels **\$14.00**

There has been no change made in the machines. They are the same American Standard Model 30 and 31 machines that are used all over the world.



Nº 54321  
Impression of Figures

This sizeable reduction in price is based on larger volume of sales, increased production and lower costs.

### Mr. Printer:

This is your opportunity to replace your old machines and add to your numbering equipment at a minimum cost.

## American Numbering Machine Co.

General Offices and Factory

**220-230 Shepherd Ave., Brooklyn, N. Y.**

Branch Office: 123 W. MADISON ST., CHICAGO, ILL.

*Send your order  
in today and avoid  
delay in delivery*

Specify AMERICAN when ordering



## A Ledger Paper you can use with pride

K.V.P. Is Standard on  
the Following Papers

K.V.P. Bond (Watermarked)  
Six Colors and White

Glendale Bond  
Six Colors and White

Fliver Bond  
Six Colors and White

*Samples Upon Request*

Whether you rule, print, punch, perforate or bind K.V.P. Ledger, you will take pride in the job it turns out.

The even quality of its surface, gives it versatility. Yet, K.V.P. Ledger has a lasting stiffness that will stand up in files and erasing qualities every user will appreciate.

Comes in standard sizes and weights, in White and Buff. Write today for complete set of samples in handy file pocket, or sample sheets and the name of your local paper house that carries it.

KALAMAZOO VEGETABLE PARCHMENT CO., Kalamazoo, Mich.





## Opens Door to Knowledge of Basic Principles

THE advertising compositor who stands out above his contemporaries is the one having the most thorough understanding of the basic principles of effective advertising display, one who *knows* the philosophy of good advertising typography. Practical experience, intelligent direction and the *study of the science of typography* as it relates to advertising are the avenues that lead to the mastery of this branch of the craft.

### "The Typography of Advertisements"

By F. J. TREZISE

is a useful and instructive book for the advertising man as well as for the compositor. It enunciates correct principles which have universal application. Book contains 65 illustrations in two colors; 236 pages.

THE INLAND PRINTER CO.

632 Sherman Street, Chicago

Price  
\$2.35  
Postpaid

## A Book for Operators and Machinists

By JOHN S. THOMPSON

Author of "History of Composing Machines," "Correct Keyboard Fingering" and other works

### "The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today — it is insurance against costly delays and accidents. Over 10,000 in use.

280 pages; illustrated; handy pocket size, 4 $\frac{1}{2}$  x 7; substantially bound in flexible binding; price, \$2.50; postage 10 cents extra

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois



#### CONTENTS

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Wise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen, and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

## Press-O-Matic Job Press Control

Saves time, increases production, conserves stock, promotes profit and reduces power bills.



### *Investigate*

Ask your Supply Salesman  
or write us.

**KIMBLE ELECTRIC COMPANY**  
2408 West Erie Street CHICAGO, ILL.

*Not from*  
Small Towns  
Big Towns  
Great Cities

*Nor from*  
North, South  
East or West

printing in The Franklin Printing Catalog.  
Cosmopolitan in scope, definite in character,  
pertaining to no one locality but world wide  
in range, The Franklin Printing Catalog is  
today the leading statistical and general in-  
formation authority of the Printing Industry.

**It is for the small one-man shop, the combination newspaper and commercial printing plant, on up to the very largest plant producing printing for the buying public—a specialty plant or one doing a wide range of commercial work.**

*Write for 60-day guarantee*

**THE INLAND PRINTER**  
632 Sherman Street Chicago, Illinois

## *But from*

Every part of the world where printing—or a particular class of printing—is produced efficiently and well, are gathered production records which become the basis for the prices on

**The Ideal Check Specification**

National Safety Paper is the ideal specification for checks. It is just the right weight, has good writing qualities, is distinctive in appearance, and forms a perfect base for the finest lithography.

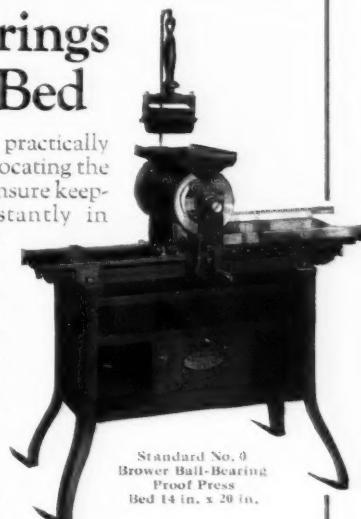
The safety properties of National Safety Paper are recognized by the banks and public in general.

*Write for samples.*

**George La Monte & Son**  
Founded 1871  
61 Broadway, New York

## Ball Bearings Under Bed

not only eliminate practically all friction in reciprocating the bed, but positively insure keeping the bed constantly in perfect alignment. Without these ball bearings the forward and backward movements of the bed must be controlled by bed side guides which wear and require frequent readjustment. Which do you choose? The best or the back number kind?



Standard No. 0  
Brower Ball-Bearing  
Proof Press  
Bed 14 in. x 20 in.

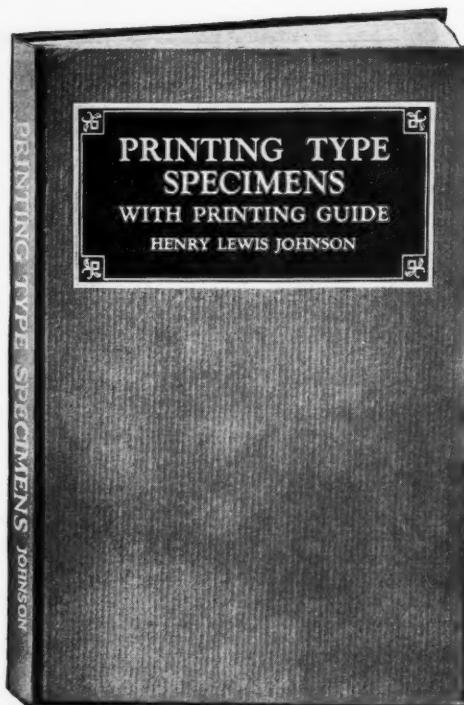
*Get the Latest Improved—BUY THE BEST*

*Our Line Includes the Following*  
Standard "B. B. B." No. 0—Bed 14 x 20 Inches  
Standard "B. B. B." No. 1—Bed 14 x 26 Inches  
Standard "B. B. B." No. 2—Bed 17 x 26 Inches

*Write for full particulars.*

**A. T. H. BROWER COMPANY**  
166 WEST JACKSON ST., CHICAGO, ILL.

## Necessary Information for Selecting Types and Planning Printing



This volume contains in handy, compact form a fund of information for printers, advertisers and students of printing. It shows types, borders and ornaments most frequently used and has suggestions for composition and color separation which are invaluable to the layout man and to the practical printer.

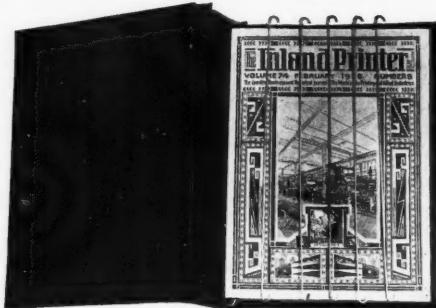
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Price prepaid \$4.50 per copy.  
Circular describing contents  
will be supplied upon request.

---

**The Inland Printer Company**  
632 Sherman Street      Chicago, Illinois

## Bind Your Magazines



The Inland Printer is too valuable a magazine to keep lying around on chairs, tables, and (sometimes) anywhere. Each issue contains technical and other articles which you may want to look at again after you have read them once. Therefore, bind the magazines so that you have them handy for reference.

The illustration above represents a binder suitable for holding six copies of The Inland Printer. It is durably bound in black library buckram, with gold lettering on the back edge.

**PRICE \$2.50, POSTPAID**

**The Inland Printer Company**  
632 Sherman Street, Chicago

## Correct Keyboard Fingering

*By*  
**John S. Thompson**

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

**PRICE  
60c**

**THE INLAND PRINTER CO.**  
632 Sherman St., Chicago, Ill.

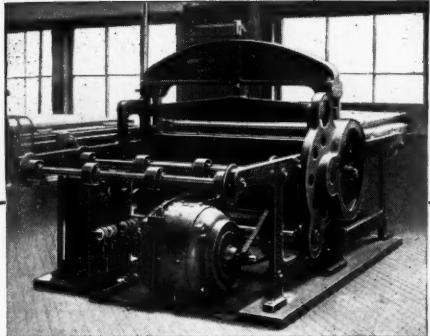
## Linotype and Intertype Speed Book

*By* H. J. PICKERT

The ambitious operator who is trying to increase his speed will find the lessons and charts in this book of great assistance.

*Price, \$1.00 postpaid.*

**THE INLAND PRINTER**  
Book Dept.      632 Sherman St., Chicago



## The Monitor System

**Push-button Control on  
Lithographic Transfer Press**

Monitor Automatic Control enables the lithographic transfer press shown above and installed in the largest printing plant at Rochester, New York, to be started and stopped by merely pressing a button.

In addition, the Monitor Controller also automatically reverses the press at its limits of travel in each direction. This reversal is accomplished through the motor, which is automatically stopped and brought up to speed in the reverse direction smoothly and safely. This results in an appreciable saving of time, as the press works on the impression in both directions.

Monitor Controllers are made for all printing machinery from the smallest job press to the largest newspaper drive.

Ask for Bulletin 103 on Printing Press Controllers.

**Monitor Controller Company**

Baltimore, Md.

BIRMINGHAM      NEW ORLEANS      CHICAGO      PITTSBURGH  
DETROIT      BUFFALO      PHILADELPHIA      CLEVELAND  
BOSTON      NEW YORK      CINCINNATI      ST. LOUIS



## BLACK BEAUTY

FOR lithographic and halftone work of finest quality, printers have learned that inks made from PEERLESS BLACK impart a black beauty second to none. The use of PEERLESS BLACK in an ink insures the fine, smooth flowing quality essential to high speed printing.

*The World's Representative Inkmakers Use*

## Peerless Black

*The Peerless Carbon Black Co., Pittsburgh, Pa.*

Sole Selling Agents  
**Binney & Smith Co.**  
41 E. 42nd Street-New York City

ESTABLISHED  
1875

# BLOMIGREN BROS. & CO.

Artists  
Engravers  
Electrotypes  
Nickelotypes  
Lead Mold Process

512 - 522 SHERMAN ST., CHICAGO

## Frankenthal Offset Presses

American press-builders are glutted with orders. Buyers are clamoring for early deliveries, yet know they must wait nine months or longer to have orders filled.

That foreign printing presses should be brought here, to ease the strain and prevent losing profitable jobs, is nothing startling. Let the egg market be cornered or eggs become scarce and others are brought from China by millions!

While large numbers of home-built motor cars are exported, they pass steamers on the high seas aboard which, bound for U. S. A., are cars that were sold at from six to forty times the price those Eastbound cars brought!

In what does the price-difference lie? One answer is, in the almost affectionate care workers abroad bestow on all parts from cotter pin to crankshaft.

Those who have visited our principals' factory in Frankenthal, Germany, understand this. Labor may be lower overseas than prevails here, but put enough handwork into fabrication and the finished parts will cost more than if run thru a shop in gangs. It is this affectionate care that has gone into the ALBERT Printing Presses for over 65 years. Some of the early workers have been retired on pension. The younger ones are true to the old traditions.

It's a boon to the lithographic and printing trades that ALBERT Presses are available for prompt shipment from abroad. Write for information and illustrations.

**ROBERT REINER, Incorporated**

*Printing Press Division*

'Phone WISconsin 3231      1328 Broadway, New York

Now in Chicago—

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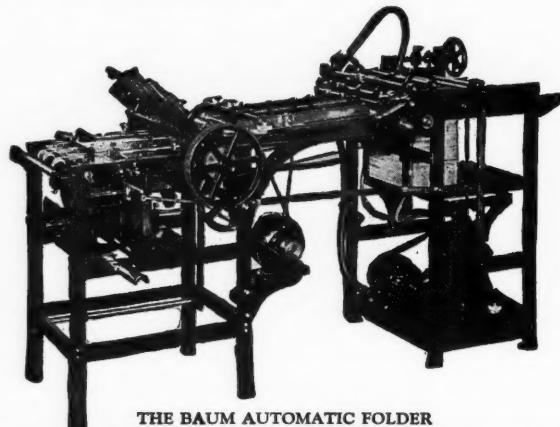
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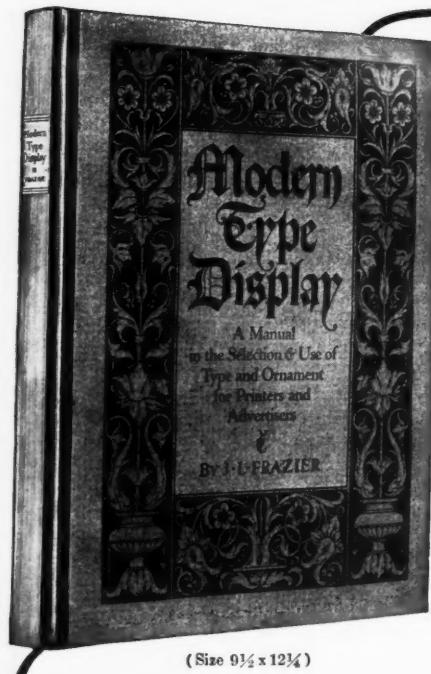
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in the Printing and Allied Industries*

Vol. 75, No. 3

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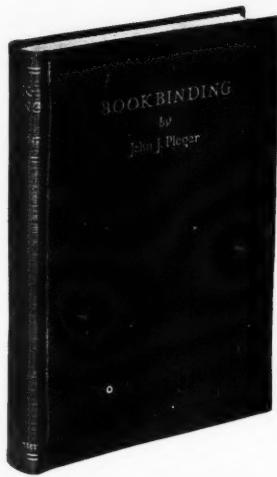
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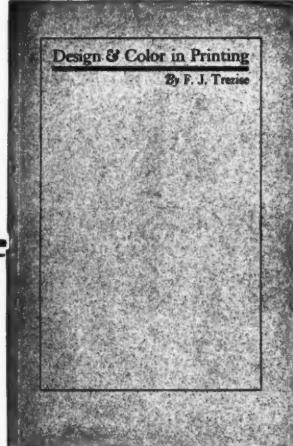
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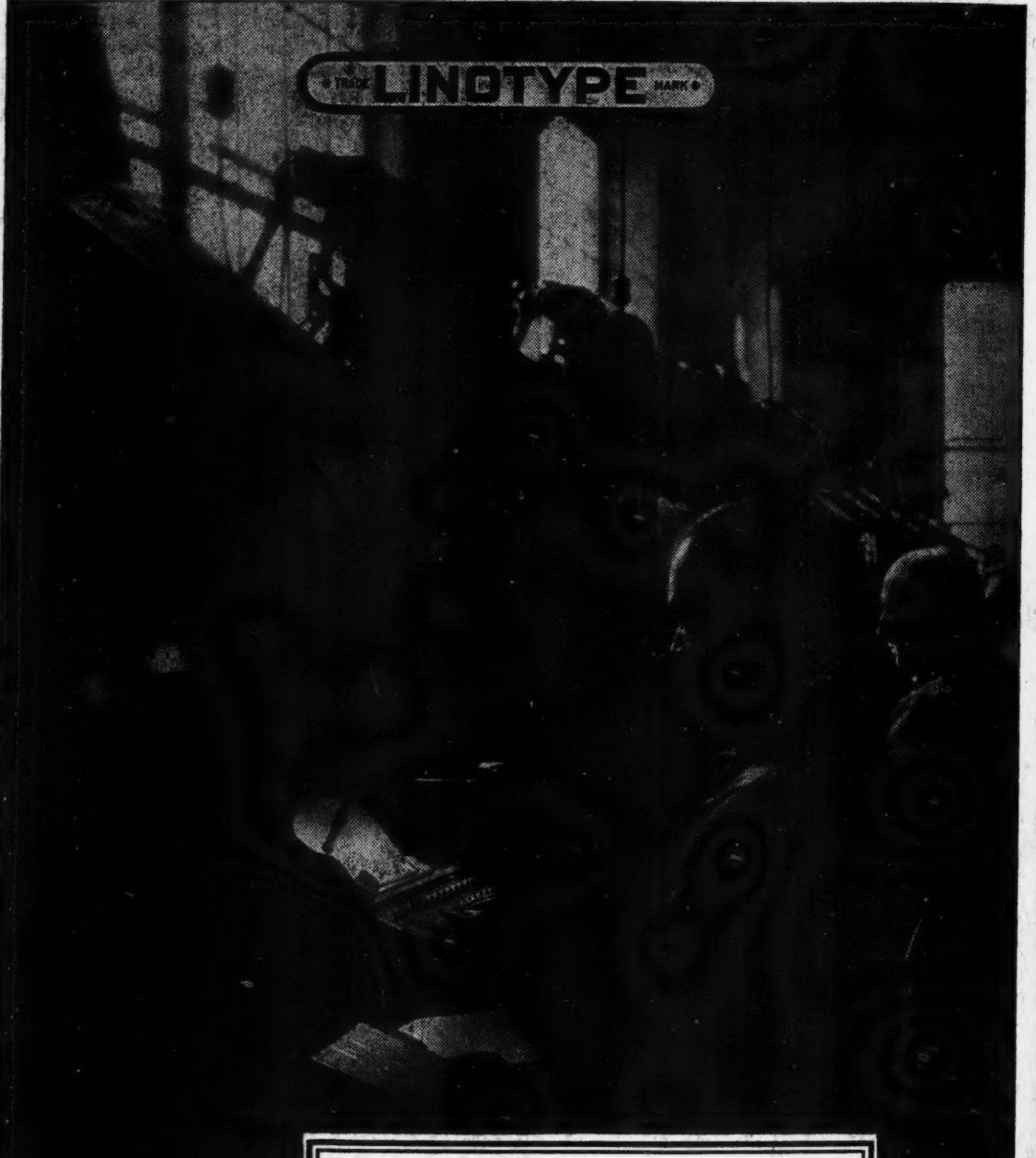
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